

# JERSEY

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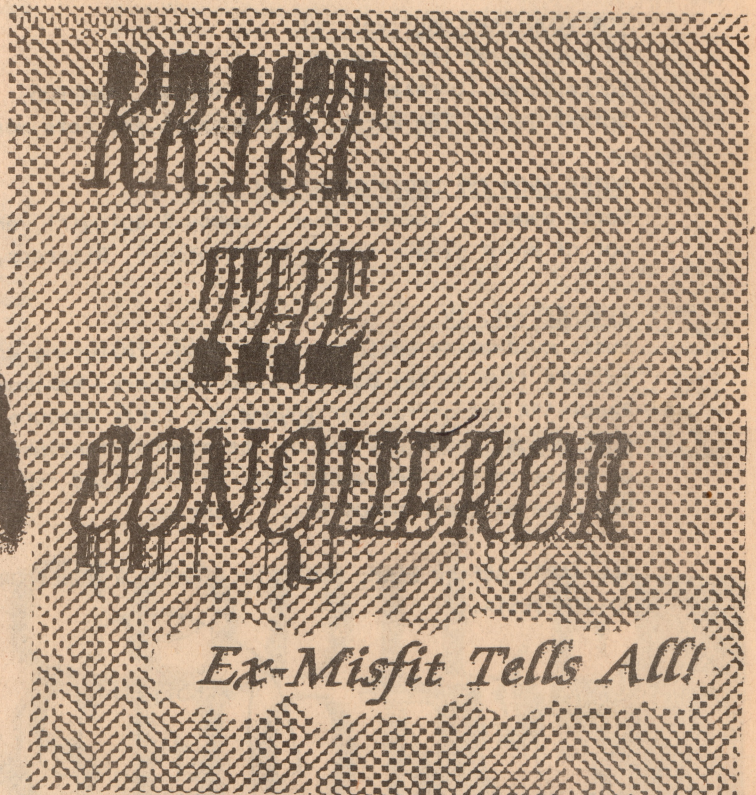
# BEAT!

SUMMER 1990 #40

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*Jersey Beat 418 Gregory Ave. Weehawken, NJ 07087*



# JERSEY BEAT

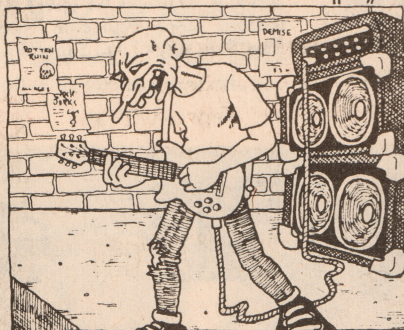
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And the usual gang of idiots...

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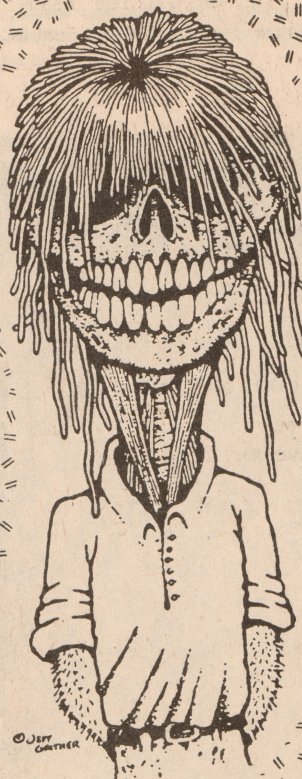
## SEPARATED AT BIRTH



Alfred E. Neuman



The Editor



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Spring 1990

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Weehawken, NJ 07087



# Editorial: Alternative Ulcer, Part II

I have been railing against the way major labels have been co-opting the "alternative market" now for about a year, but lately it's really been getting me down. "Alternative," as we all know, is what major labels call acts who aren't going to sell as well as their mainstream bands. But if there's a friggin' penny to be made out there, then the majors want to be the ones to make it. So after eight years of doing this fanzine - of doggedly and sincerely trying to promote the cause of "alternative" music - I suddenly find myself and everything I believe in lumped in with the likes of Michelle Shocked, The Cure, Depeche Mode, and all kinds of other dreck, bands that are selling 2 million records and still appealing to the college kids and post-mods by wearing the "alternative" label. I'm sick of this shit, really. MTV's "120 Minutes," at one time the only two watchable hours of programming they produced, has tightened up its playlist and fills a good third of the show with "Alternative Sales Charts," college radio charts, and interviews with major label bands. What could possibly be more FUCKING stupid than an "Alternative Sales Chart?" The whole POINT of being "alternative" is supposed to be music that's measured on originality and merit, and not on mass market appeal. And I'm even less enamored by "fanzines" that spend 3/4 of their editorial space interviewing major label bands, as if the only music interesting enough to spotlight is music that sells a couple million records. You still don't see the majors advertising in any of these zines, do you? So it's the cream of the indies - Touch & Go, Caroline, Relativity, even, god bless 'em, Dischord - who are paying for the ink and the paper that's being filled with features on the Beastie Boys and Poi Dog Pondering. Wake up and smell the coffee, kids. They're buying your soul for the price of a couple of lousy CD's.

Reasons For Living: Pet Sounds on CD (finally)... nice new club in Manhattan called The Marquee, which, along with Woody's, is filling that void of mid-sized venues (bigger than

CBGB, smaller than The Ritz) which the metro area has been saddled with since the demise of Danceteria, Irving Plaza, and the Peppermint Lounge... Goo Goo Dolls working on a new lp for that dopey deathmetal label they're on... got a letter from the Splatcats, who are alive & well in Buffalo, although Shaggy Faust is the only original member remaining... they're currently shopping a Europe-only release to Amerockan labels... If anybody knows anyone at Paradox Records, Marty Scott's new custom label, ask them why they don't answer their mail, ok?... Actually, after the damage that Scott did to the whole Amerindie underground when his Jem Records went bust, I really hope Paradox Records goes the way of the Edsel and Delorean very, very soon... It is with great regret and deep appreciation that we note the retirement of John "Baboon Dooley" Crawford. In his honor, we reprint one of his earliest cartoons here which seemed somehow appropriate. For close to ten years, John enjoyed one of the widest syndications of any underground cartoonist in history; what you probably didn't know was that John didn't charge most of the fanzines who published "Baboon" a dime. There wasn't a punk rock icon or sacred cow who didn't get the needle from Baboon & Co. at least once or twice. We're going to miss his irreverence and wit, and wish him well in future endeavors...

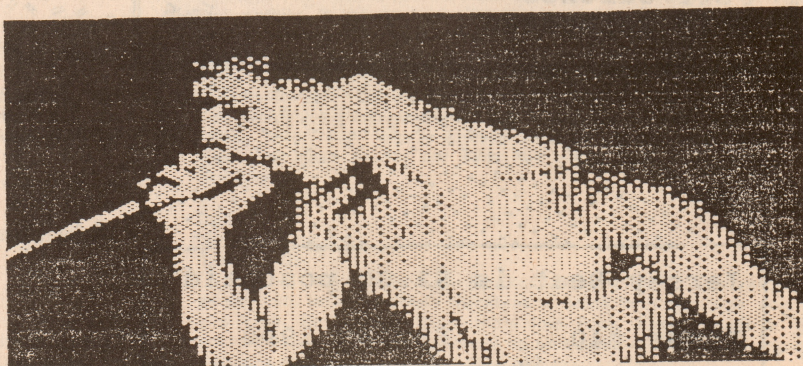
And in the same vein, longtime Jersey Beat contributor Jim DeRogatis has moved to Minneapolis. I'm going to miss him, but the Twin Cities have become an even groovier scene for his change of scenery, and I'm sure we'll be hearing from him in some capacity (drummer, writer, or in his newest role, manager of The 27 Various) soon.

Special thanks to the following fine folks, who came through in a pinch and helped us pay for this issue, or provided quality services at prices we could afford: Roadkill Records, Spinster's Record Store, Princeton Record & Tape Exchange, Alex Swain, East Side Copy, and Linco Printing.

by Jim Testa

## GROT #6

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## HEAVY ROTATION: Spring '90

**TINY LIGHTS- Hot Chocolate Massage** (Absolute A GoGo)

When Gaia Records went bankrupt, Tiny Lights' newly recorded lp went with it, but the band rallied and recorded this nine-song gem on 8-tracks with their own money - and probably wound up with a better album in the bargain. This has a freshness and spontaneity that their last lp lacked. Like the band's live set, the best word to describe Hot Chocolate Massage is Beatlesque - which not only means pretty, moving, and original, but also wildly unpredictable. There's gentle acoustic folk/rock, a classic pop song ("Big Straw Hat"), weird Eastern/Indian sounding noise, and an opus called "After All" that's a kindred spirit to "Lady Godiva's Operation." Tiny Lights' live sets are a smorgasbord of 60's-isms, capturing every sumptuous note of that kaleidoscopic decade, from "Eleanor Rigby" to the Jackson 5. Hot Chocolate Massage takes a more disciplined approach, drawn from the same inspiration, fueled by the same overabundance of talent (amazing guitarist, lush vocals, multi-talented drummer, hottest cellist in rock). (Jane Scarpantoni has since left the band but has been replaced by a new cellist and a keyboardist.)

**ELECTRIC LOVE MUFFIN - Second Third Time Around** (Buy Our)

Although this was supposedly recorded at the same sessions as last year's "Rassafanna" lp on Restless, these seven cuts rock out with all the zany energy that was missing from the last record. Maybe they saved this livelier stuff for their old "punk" label? Anyway, Restless' loss is our gain. Groovy fractured cover of "Get Ready" tops it off. Buy it.

**GREEN DAY - 39/Smooth** (Lookout)

I never thought they'd equal the power-pop pizzazz of their debut 7" with a whole album but they did. This incredibly young Bay Area trio must be the reincarnated souls of Punk's Lost Generation: The Real Kids, the Scruffs, Shoes... all those great pop bands from '77-'78 who could rock like the Ramones and write great gooeey melodies like the Monkees.

**SAMIAM - Underground** (New Red Archives)

No matter how burnt out or cynical I get, there's always some new punk band that comes along and recharges the old batteries. And buddy, SAMIAM is it. They rock, they wail, they stomp; I mean, I'm talking Buzzcocks, Goo Goo Dolls, Operation Ivy, you name it... "Underground," which takes up Side One of this EP, is a shoe-in for "Song Of The Year." And despite what Ben Weasel says, the 7-inch on Lookout rocks too.

by Jim Testa

# Jersey Beat

## REVIEWING POLICY

This seems like a pretty good time to get all this out of the way so we don't have to repeat it for a while. Any record, CD, or tape that gets sent to us will be listened to. (We haven't gone digital yet so don't send DAT's.) After that, nothing is guaranteed but we try to review as much as possible. Preference goes to local (i.e. Greater New York/NJ area) bands. Please send vinyl or CD's; any music received on cassette (with the exception of independently produced demo tapes) will probably not be reviewed unless it's something we totally fall in love with. [This goes double for the major label "alternative marketing" departments, who can afford to send vinyl but usually send cassettes.] Jersey Beat is not non-profit, it's just not profitable; advertising is a necessary evil if we're going to keep this going and your support is greatly appreciated whenever possible. If you're sending a demo, put your name and the address for ordering the tape ON THE TAPE PACKAGE because we'll almost certainly either lose or shitean your presskit before we go to press. A photo always helps. Bands are invited to send flyers for gigs but don't hold your breath waiting for one of us to show up, especially if you're playing on a Tuesday night someplace. We don't have a letters column but that doesn't mean we don't like to hear from our readers, so if you want to complain (or say something nice), feel free to write. All hate mail for Ben Weasel will be forwarded. I think that's just about covers everything.



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# New Bands

# THE THING



Photo by Jim Testa

Fans of the sick and twisted, meet The Thing. Here's a band that's dedicated to the proposition that rock and roll doesn't count unless it makes your mother want to throw up. The Thing combines equal parts Alice Cooper and Lower East Side grunge, with the added benefit of excellent musicianship from all concerned. In what's become an all-too-familiar scenario lately, the band released their first lp in March on an Italian label (available as an import here), but they seem destined to get picked up by an Amerindie soon. The record, "From Another World," suffers from tinny production and sounds more like the Velvet Monkeys than anything else, with Jesse Obstbaum's whiney, drone vocals and Sal Canzonieri's grinding guitar all mixed just a tad too low. Bassist Bill Paquet is the quietest and least obtrusive member, although he provides an awesome bottom for the band's churning feedback-drenched shock-rock excursions. The Iggy Stoooge lookalike behind the drum kit is Andy Nelson, who even gets to come center stage for a song of his own once in a while. Yeah, this is a live band. The Thing at their tamest turn any club into a strobe-lit Times Square sex show, complete with sultry leather-clad go-go dancer and a delicious flair for salacious exhibitionism. With the band goes full tilt, they've been known to add everything from a fog machine to live bait smeared across the chest of their lead singer. Not a pretty sight... But it is a lot of fun.





# new gods

If you've been reading Jersey Beat for a while, you might remember our advice for lovelorn punks column, Ask The Anarchist. The author of that misbegotten masterpiece of fanzine humor was Yosi Levin, who's been devoting himself lately to The New Gods.

The name will be more familiar to South Jersey residents than anyone else; they're headquartered in Toms River and play mostly the southern Jersey clubs, with an occasional foray into New Brunswick. Like lots of young bands these days, they've got a wholesome college-radio sound composed of equal parts of twang and spunk. Yosi is the frontman, currently a long-haired, bearded Jesus lookalike (although his looks tend to change with the seasons) with a strong voice and a forceful, swaggering presence on stage. "That comes from all the musicals I did in college," he admits. "I've done a lot of musical theater." His manner, happily, isn't theatrical at all; he wraps himself around a mike stand and careens across the stage like someone who's studied at the feet of Michael Stipe, not Tommy Tune. He's ably abetted onstage by guitarist Jeff Schioppa, he of the unruly punk haircut and intense facial expressions. The rest of the New Gods comport themselves admirably as well; portly bassist (and primary lyricist) Scott Pinella has a fluid, melodic style that provides both bottom and throbbing counter melodies to the band's tuneful originals. He's also a king-size Replacements fan and occasionally takes a lead vocal. Second guitarist Pete Groff handles most of the leads and adds a touch of class to this punky combo with his cleancut, preppie looks. Drummer Michael Mason, who looks like he might be cutting wrestling team practice while he's fooling around with the band, can bash it up with the best of them. Live, the originals fit comfortably into that niche of post-R.E.M. jangle/pop bands, with the odd reggae or country-flavored number, and they know a bunch of classic punk covers that kick severe ass (request "Big Black Cadillac" next time you see 'em.)

The New Gods' debut album, self-released on cassette, is called "Saint Vitus Tango," an impressively eclectic collection of songs enlivened by "The Horns Of The Apocalypse." These aren't your usual South Jersey r&b trumpets, but rather cool sax, trumpet and trombone which add a jazzy tang, often behind melodies which draw more from country than rock. Side One, for instance, segues from the "Driver 8"-style bucolic charm of "Lighter Than Air" to the delicate reggae of "Little Napoleon" to the flat-out punk-rock assault of "Iggy's Room."

The various band members are all at the age where they've either just finished or are just finishing college, which means they'll have some time this summer to stretch their wings and enjoy the full liberty of young adulthood (i.e. they'll be able to tour their pants off), so we'll see what happens. They've got the songs and the style. A little luck and they might just live up to their name.

- Jim Testa

(St. Vitus Tango is available from The New Gods, PO Box 703, Toms River NJ 08754)





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6. LIVE SKULL - Live - 4-22-89 - Interview - 90 min.
7. SLEEP CHAMBER - Live - 9-2-89 - Interview - 90 min.
8. VIDEOPHILE - DEATH INFINITY ISSUE - (Paintings by John Wayne Gacy and Henry Lee Lucas, teenage drug rehab satan scare slide show, Graven Image, "Roadkill" - an industrial documentary, Rudy Ray Moore live with interview - plus more Memphis '87 Death of Elvis footage).
9. KMFDM - Live Dallas 1-28-90 - Interview
10. MINISTRY - Live Dallas 1-28-90
11. VIDEOHAUS - 1989 - Fort Worth area bands -
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KRYST

THE

CONQUEROR

*Ex-Misfits Metal Meltdown!*



by Sal Cannestra

Old punk rockers never die. They just change their look and go metal. So now in the fine tradition of Brian Baker, Glen Danzig, Gang Green, Social Distortion, et. al. comes Kryst The Conqueror, featuring ex-Misfits Jerry Only (now known as "Moe The Great") and Doyle (still known as "Doyle").

Before you take that opening statement as harsh or critical, let me explain that I still enjoy Danzig and Social Distortion, and even some of Junkyard's tuneage is thoroughly listenable in a L.A. cock-rock sort of way. It just seems the longer people stay in the business (and it IS a business, kids) the more aware they become of where the money's going. So how can I begrudge Jerry and Doyle their share of the pie? They've been playing the game too long not to want some of the glory their ex-bandmate is getting.

So with a 5-song ep under their belts, Kryst The Conqueror begins their quest for world domination, the first step of course being the all-important Jersey Beat interview. After speaking with Mo, I came away with newfound respect for the guy, if not an all-consuming love for his music. He believes in what he's doing and puts a high level of importance on being honest with his fans. And honesty is something sorely missing in heavy metal today.

Q: So, do you prefer Jerry or Mo?

Mo: Uh...Mo's what everybody calls me. Always did.

Q: Alright, Mo. I've been seeing Kryst The Conqueror ads for a year now but I still haven't seen the record in stores. What gives?

Mo: Well, basically, the thing is....distributors suck. That's it really. I won't deal with assholes. So what happens is that the ep winds up opening doors for us. It's not there for us to get it out to everyone and make money. If people want it, they call me on the phone. Distributors want 60-day terms, they want to take 200... I tell 'em I'm not gonna nickel 'n dime it. If you want it, bite it. If you don't, then fuckin' swim away. Now you've got it, what do you think [of the way it sounds]?

Q: I was really surprised by it actually. The stuff is really metallic sounding. There isn't anything on it I'd call punk rock. Was this a conscious effort to move away from punk?

Mo: Well, in a way, but to be honest this is just what came out when we sat down. I mean, me and Jerry didn't know if we could write music or not because in the Misfits, we never did. Glen wrote the stuff and he'd bring it down and we'd jazz it up. Put in all the fancy cuts and slides and all that shit. The best thing about the ep is that it's the hardest substance out there. We got the muscle, the pure brute force to do the job.





Q: There are a lot of rumors flying around as to who Kryst The Conqueror (vocals) really is.

Mo: Well, let me hear 'em and I'll tell you the truth.

Q: One is that the guy used to sing for Yngwie Malsteen a few years ago...

Mo: I'm not at liberty to say. I gave the man my word. You see, he was on the top of our list, but he's under contract to somebody else. He was happy to do the job [sing on the ep].

Q: So will you be working with this guy in the future?

Mo: I made him a substantial offer for the beginning of next year. If his project doesn't happen, he's mine.

Q: So we're not going to see any life Kryst The Conqueror until at least 1991?

Mo: No. First we want to shoot a couple of tremendous videos because we have the ultimate futuristic/barbarian look.

Q: How different is it from your old Misfits look?

Mo: These guys could eat the Misfits for breakfast. The Misfits were sort of like a bikers-type deal. But these guys are just savages.

Q: Do you think you'll get a big crossover of Misfits fans to the new stuff?

Mo: I think we'll get 'em all. Unless they're into worshipping the Devil, in which case they'll listen to Glen. That's the only problem we got, people who...uh, want to wind up in Hell.

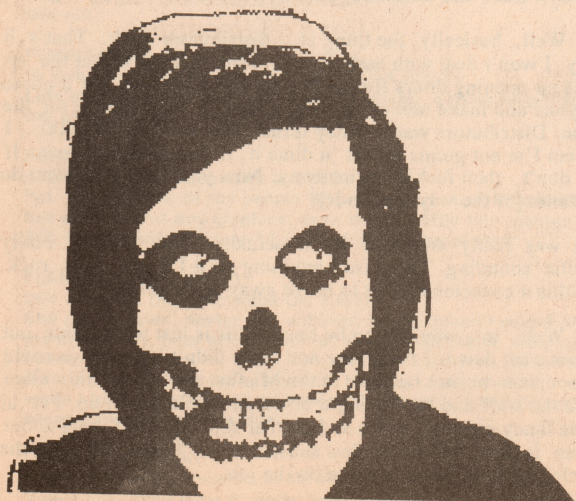
Q: Will you guys put out an album on your own or will you wait to see if there is any label interest?

Mo: We will be releasing this record Halloween come hell or high water. This band will only sign a deal that is substantial. It's gotta have big money for videos, big money for merchandise. I don't want anything that sucks for the rest of my life. I mean, those [Misfits] bootlegs out there... you look at 'em, you hear 'em, you throw up. I wouldn't mind if they were great quality but they're crap. Kids call me up and tell me they spent 40 or 50 bucks on a record and I tell them they got ripped off. I played in the band, I know. They bought garbage for 50 bucks.

Q: Well, you know James Hetfield's got all of them.

Mo: Well, maybe Hetfield's got 50 bucks to blow on a record.

Q: Now you know I have to ask you a question about Glen [Danzig].



Mo: Shoot.

Q: When's the last time you spoke to him? Do you know if he's heard your new stuff?

Mo: I haven't spoken to Glen since the Misfits last show on Halloween, 1983.

Q: Really?

Glen forgot the first rule: The music comes first and all the bullshit is for later. You don't sacrifice your music for a look. We went out to Detroit to do a show and he wouldn't pay Googie. So Googie quit and we got Robo. But Glen would pick on Robo, act tough around him. So then Robo quit. So here we are with a German tour and a Halloween show in Detroit with the Necros and no drummer. I told Glen to get Googie back but instead he picks up this kid because he likes his haircut! You don't pick someone to be in your band on the basis of what the fuck he looks like.





Mo: We've got no reason to talk. Glen forgot the first rule: The music comes first and all the bullshit is for later. You don't sacrifice your music for a look. We went out to Detroit to do a show and he wouldn't pay Googie. So Googie quit and we got Robo. But Glen would pick on Robo, act tough around him. So then Robo quit. So here we are with a German tour and a Halloween show in Detroit with the Necros and no drummer. I told Glen to get Googie back but instead he picks up this kid because he likes his haircut! You don't pick someone to be in your band on the basis of what the fuck he looks like. We went to Detroit, the kid played one song. Doyle went over, tapped him on the shoulder, and led him off the stage. The guy from the Necros jammed the rest of the set. And that was that. We said 'cancel the German tour.' It was then that I realized he wasn't competent enough to run things. He just wants to be on the cover of some magazine.

Q: What do you think of his new stuff [Danzig, on Def Jam Records].

Mo: I think he's way off track. He has caused us more damage by being the FLOP that he is. Atlantic was really interested in us until Glen flopped. When Glen bombed, everyone backed out. You try to explain that this is a different type of music, but they don't care. They only care about dollars and cents. The first question the guy from Atlantic asked was, 'Do you own the rights to the Misfits stuff?' They immediately wanted to jump on that but I'm washing my hands on it. Glen and Bobby (Steele) are trying to bank off the Misfits. I'm not interested. We're beyond that. I mean, you have to have some responsibility for your audience. You can't lead people into destruction. That's what I never liked about Glen and the whole Satanic trip. He's dragging people down and he doesn't care as long as he's making a buck.

Q: One last question. You and Doyle have been plugging away at this for so long, but you still work out of Jersey. Why haven't you relocated to New York or Los Angeles?

Mo: We don't play music to eat. I mean, we pay to play. That's the difference between an artist and a parasite.

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# The Wacky Hi-Jinks (And Chronic Depression) Of A.O.D.



by Bill Lutz

A.O.D. Those initials should ring a bell. You remember easily the fastest (and funniest) band ever to churn up a crowd at a CB's matinee? Yeah, that's right. Well, they're still around, and although the hair has grown, the tempo has change and the careening crowds have disappeared, the attitude remains and the tunes are stronger than ever. This interview was done with the band (Paul Richard- guitar, vocals; Bruce Wingate - guitar; Wayne, bass; and Dave Scott, drums) in the basement at Maxwells, as the band looked positively upon Adrenalin O.D. past, present, and future: beaming with pride about their past accomplishments, radiant with enthusiasm about the upcoming release of their fourth album (the first on Restless Records), and uncontrollably excited over the opportunity to attract a wide new audience with their music. God, I almost drowned in their drool.

Bill: So what's it been, eight years?

Paul (glumly): Nine.

Dave: Yeah, it'll be ten in ...

Bruce: It's been less for me.

Wayne: It's been one.

Bruce: It's sort of the same. It's sort of... It's been a while. It's been a long time.

Paul: Yeah, we'll say it's been a hell of a long time.

Dave: I think October of '81 is the official start date, so October of '91 will be ten years.

Paul: Sure will.

Bruce: Yeah, maybe they'll throw us a party.

Dave: Ten years, ten years... Didn't we go far in ten years!

Bruce: Yeah, we're really excited about it, let me tell you.

Wayne: And there's the ten year reunion.

Bill: And over this time, how do you feel the music scene has changed around here?

Dave: Around here? Well, we started out as a hardcore band, y'know? Back in those days, there weren't a lot of bands, now there's a lot of bands and we don't play hardcore anymore.

Paul: And they don't like us.

Dave: 'Hopefully people with higher IQ's over the age of 21 will be getting into us'



Dave: Yeah, old people don't like us, new people don't know what to make of us. We're the band without a home.

Bruce: I don't know, nobody likes us, so... All of our answers really don't apply because nobody likes us.

Bill: That was sort of my next question anyway. Do you feel abandoned by the scene that you've been involved with for so long?

Dave: Yeah, well, we kind of abandoned it, it abandoned us. Kind of a mutual abandonment.

Wayne: We kind of divorced the punk scene.

Bill: Let's see... You have a new album?

Paul: Yes, please.

Dave: Yeah, a new album. It was postponed. June 1st is the release date now. It's on Restless/Enigma and it's called "Ishtar." We named it after that movie that bombed because we know this record is gonna...it already went over budget and it's gonna bomb.

Bill: Do you have a new strategy for a new audience?

Bruce: Nah, we're just milking it before we become totally embittered.

Dave: More like no strategy for no audience.

Paul: I really don't think we have an audience anymore.

Bruce: I don't think so either.

Dave: We played the Pipeline in Newark a couple of weeks ago and our own friends walked out on us.

Wayne: It was horrible. If anyone wants to volunteer to be our new audience...

Bill: How did Wayne join the band? Where did he come from?



**Wayne**

## Dave Scott

Wayne: Well, I guess I can tell that story. Keith Hartel was bass player on "Cruising With Elvis" and after he left, I was in a band with him playing bass, which was called Littlehood. That broke up shortly after that and I guess Dave gave me a call, or Paul.

Paul: Well, Keith suggested you.

Wayne: That's it, basically. It kind of worked out really well and I definitely feel right at home now, having made the record and everything else.

Dave: He did the tour, we broke him in.

Bruce: Now he knows the horror of being in this band.

Wayne: Yeah, I've been initiated into the Satanic Cult of Adrenalin O.D.

Dave: People have this strange theory that we're making lots of money, that we're successful. It's pretty funny, we're so far from it.

Paul: Ha! Stop with that notion.

Bill: Are you making any money from the CD re-release of "Wacky Hi Jinks" and "Humongous Fungus Among Us?"

Paul: HA!

Bruce: Noooo!

Paul: HA!





Bruce: Noooo! Hey! We should be, right? Hey, thanks a lot! What's going on here?

Dave: Yeah, we're a bunch of losers.

Paul: Yeah.

Bruce: We just might break up after this.

Wayne: This interview is definitely heading in that direction.

Paul: Yes, very depressing.

Bill: Hey, it's my first time!

Paul (groaning): Oh no. It's Jim Testa's fault if we broke up.

Bruce: Yeah, I think a lot of our bad career moves can be blamed on Jim Testa. (laughs)

Bill: How would you describe your new stuff to someone who hasn't heard it?



Bruce: Bitter, bitter.

Dave: It's still A.O.D., you could hear it and you'd know it was us. It's just not as fast as the old stuff, more structured.

Paul: Distort-O-Pop.

Dave: Yeah, Hard-Chord.

Wayne: Pop-Core?

Paul & Dave: NO!

Bruce: Neo-quasi-pseudo-Gregorian...

Paul: Industrial Country.

Bruce: Industrial Country would be good. Or just fluffy. It's big and fluffy.

Bill: I only have two questions left and they're both really dumb.

Paul: Ok, what was our worst career move?

Bruce: You have one more question, there.

# Distort-O-Pop Hard-Chord Industrial Country or just Big & fluffy...

Bill: Ok, I have written in my notebook, "Hobbies? Spare time?"

Bruce: Ooh, that's a good one.

Dave: Paul, you go first, 'cause I know what that is.

Bill: Yeah, he fishes.

(Simultaneously)

Paul: Fishin'!

Bruce: Uh, I like to watch tv, uh, I don't know. I drew a picture the other day. I like to read.

Paul: Beer?

Dave: Watching tv, watching videos, I don't know, that's about it. Work keeps me busy. You're out of questions.

Bill: Fresh out. Uh, if you were a fanzine writer, or soon to be former fanzine guy, what would you ask?

Wayne: What's it like to be a fanzine writer?

Bill: This is my first time, I don't know.

Dave: Oh, wow. How's it feel?

Bill: Well, uh, pretty... I'm ruining this.

Dave: No, I think we are.

Bruce: Do you think the fanzine scene has changed since you've started?

Wayne: How did you feel before the interview as opposed to the way you feel now?

Bill: I was sorta tense.

Wayne: Is there any special reason you were tense?

Bruce: Just being in our presence.

Dave: We're kind of like performance artists, we like to make people depressed just telling our life story.

Paul: Make your life a living hell for a little while.

Dave: Yeah, let 'em know what it's like to be in this band.

Bruce: It is a hell.

Paul: A living heck.

Bruce: Everyone should have to be in this band for a day.



Paul: You're having too much fun.

Bill: I don't think I ever saw a bad review of you guys.

Paul: No, we've always gotten good reviews, it's just nobody buys the records.

Dave: Yeah, critics like us. We learned how to play but people don't appreciate that.

Paul: We're not hip, we don't fit into any little...

Dave: Yeah, I mean, there are a lot of bands that really have a hometown following and we just never did. Even when we were back in our hardcore days, we would go on tour and people would just be like, "Gimme your autograph, Oh my god I can't believe you're here!" You know, and then we'd get home and it was like, we'll draw 20 people and a couple of flies at our shows. It was a weird thing.

Bruce: We're outcasts.

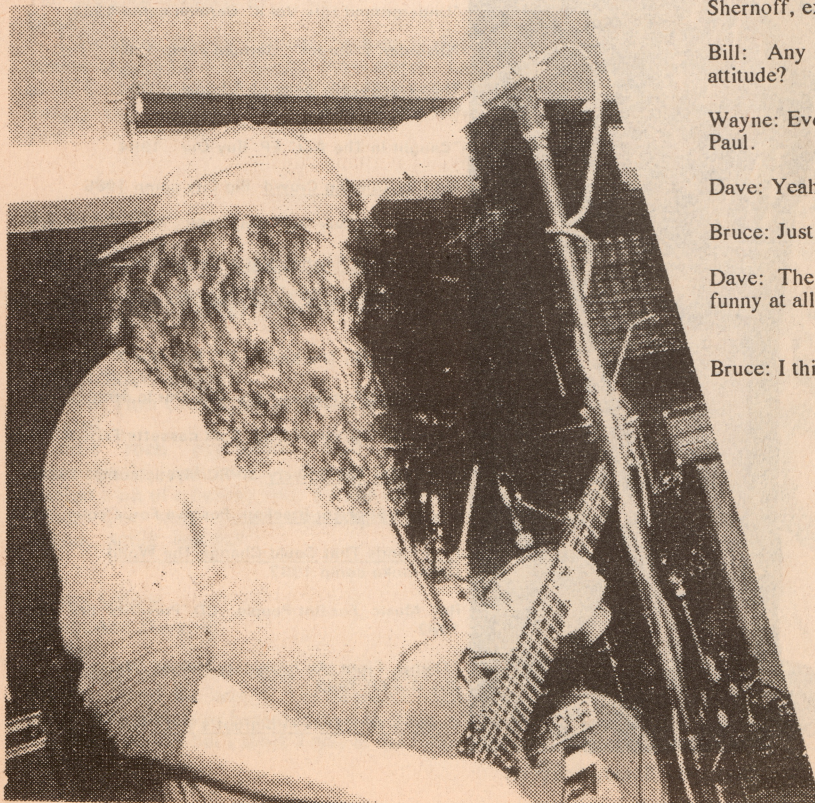
Dave: Yeah.

Bill: But has it renewed your enthusiasm any? Apparently not.

Paul: Yee-hah!

Bill: But you have this whole new challenge of conquering a new

## Wayne: 'We kind of divorced the punk scene'



# ADRENALIN OD.

audience (on Restless Records)

Dave: Well, hopefully people with higher IQ's and over the age of 21 will be getting into us. We're growing up and...

Paul: Who's growing up?

Dave: ...younger kids with the youth bands can't relate to us too much.

Bill: I thought I had another question.

Dave: Think of a good one.

Bruce: What's Metallica really like?

Bill: That's it. Are you planning to tour with anyone else?

Dave: Well, if we go out, we're definitely going to have to be with someone else because like I said, we draw flies. We'll play it by ear, see what we can get. Hopefully we'll have some kind of agency doing it this time. Doing it right. We never had like a real tour, we've always had tours that we set up.

Bruce: Bad, bad tours.

Wayne: Untimely tours.

Bruce: Untimely? That's another good label. That's a crowd to go for, the untimely crowd.

Wayne: People without watches.

Paul: Daily dollar short crowd.

Bill: Any closing comments?

Paul: Let's see... New album out in June. Produced by Andy Shernoff, ex-Dictators.

Bill: Any lyrical differences? Still keeping that good timey attitude?

Wayne: Everybody in the band is singing on this record, not just Paul.

Dave: Yeah, everybody has a chance to sing. It's different.

Bruce: Just like the Beatles.

Dave: The lyrics are still funny, some of them. Some aren't funny at all. (laughter)

Bruce: I think it's poignant.



**Bruce Wingate**



Wayne: Some try to be funny and fall short...

Bruce: I think the whole record falls short, in a sad way.

Wayne: Poignant, yet pointless.

Paul: Oh, and we have no idea what the cover looks like. It's gonna be a big surprise when it comes out.

Dave: We do a whole lot of rolls of film, and like the only picture that came out halfway decent was our feet. That's the kind of luck we have - spend all that money on a photo shoot and get one picture of our feet...

Paul: Then the record company says, "Wellll... I don't know about the feet..." We want dancing girls and marching bands on the cover.

Bill: Did you have big record company executive types hanging all over you?

Dave: We were taken out for lunch.

Wayne: I definitely expected a lot more, "Whoah, they're here!"

Dave: We weren't really signed because of any so-called buzz or anything, we were more signed out of pity. I think they feel sorry for us.

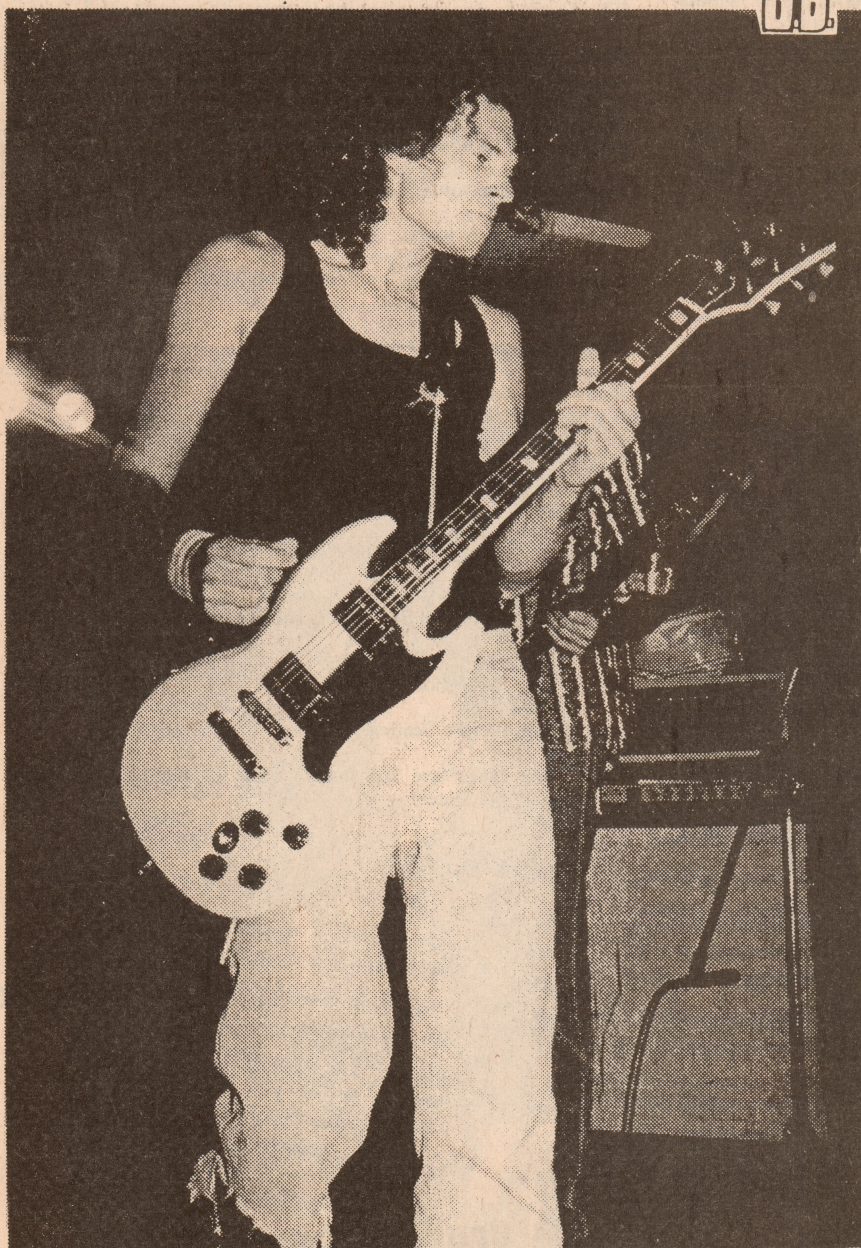
Paul: Our manager got the guy high and it was like, "Oh, okay, I'll sign them!"

Dave: Yeah, that's how it worked out.

(Pause)

Bill: This'll look really good on paper.

**ADRENALIN  
O.D.**



**Paul Richards**

Photo by Shawn Scallen

**ADRENALIN O.D. DISCOGRAPHY**

"New York Thrash" ROIR 1982

"Let's Barbecue With AOD" Buy Our 7" 1983

"We Got Power" Mystic Records comp 1983

"Underground Hits Vol II" German comp 1983

"Disorder, Disorder" German comp 1983

The Wacky Hi Jinks of Adrenalin OD  
Buy Our lp 1984

"Caught In The Act" EP Buy Our 1984

Big City/One Big Crowd Big City comp 1985

NJ's Got It! Buy Our comp 1985

Flipside Vinyl Fanzine Vol.1 Gasatanka comp 1985

Suburban Uprising: Jersey Beat Comp Vol.1 cassette 1985

"Nice Song In The Key Of D" Buy Our 7" 1984

Humungousfunusamongus Buy Our lp 1986

Adrenalin OD/White Flag Split cassette/French 1986

Mutiny On The Bowery APRC/Mystic comp 1986

Another Shot For Bracken Positive Force comp 1987

Four Bands That Could Change The World  
Gasatanka comp 1987

Rat Music For Rat People CD Presents Ltd comp 1987

"Theme From An Imaginary Midget Western"  
Buy Our EP 1988

Cruising With Elvis In Bigfoot's UFO Buy Our lp 1988



# THRASHWORLD

by Mike Lupica

So I came home the other day and this peculiar brown package is laying on the doorstep with my name on it. "It's from Jim Testa," I say. "I wonder what it could be." Upon opening the parcel, I discover a few records and a letter. Apparently, Jersey Beat wants me to write a column on international hardcore. Why me? I don't know...I guess he has his reasons. But anyway, I'm going to give this my best shot, so let me know if I did okay.

NEANDERTHAL SPONGE from Canada have produced this nifty little 7" with about 7 songs. All of the songs are quite speedy, but the lyrics are mostly understandable - for a change. As for the topics, well, it's just silly-core, with song titles like "Pickle Concerto" and "Weederman's Revenge." The sleeve is all handmade, cardboard with paper glued to it and the title written in pen. But don't make your judgement based on that. The record inside is very entertaining, and this band looks like it's going places. I like it. (% Jeff Martin, 1421 Metz Cresc., Ottawa, Ontario, Canada K1K 3Z8).

RISE ABOVE - "Beat It" 7" Nope, it's not a Michael Jackson cover. I was kinda hoping it would be because I looked at the sleeve and saw all the X's and wasn't expecting much. Yup, straight edge, it is. From Belgium, no less. So I gave it a listen and surprise, surprise - it sounds NOTHING like American straight edge. (Which for the most part I despise.) This band has more of what an American white boy like myself would consider a Descendents sound, kind of melodic at times but then the drummer goes crazy and they pick up the thrash. They sound tight! Three guys and one girl make this an interesting records. It blows away Bold, YoT, etc. I'd like to hear more. (Punk Etc. Records, PO Box 41-1800, Vilvoorde, Belgium.)

## moshin' round the globe

Up next, a 7" compilation from Greece called DECAPITATED. Four bands, four songs, things are looking good. First up is Septicemia with their tune "Rest In Pain." The song is at least 5 minutes long and I hated every rotten note of it. It sounds like it was recorded in a cave. The vocals are snarling but very sloppy. Yuk. Next song is by a band called COULD BE WORSE. Really? I hope not. This is horrible. On to side two... DEATH COURIER, with their song "Necrogasm," starts out with some Kreator-sounding riffs, then the singing starts and it sounds like Mille (from Kreator) with a really bad head cold. He doesn't sing for too long because they try to thrash much faster than they are obviously capable of. Short, not bad, but not memorable. The last song is from NEUROSIS (not the Lookout band). "Uncapable To Escape" starts out with some mellow guitar plucking, which soon turns into thrash-a-bash. The vocals are less than mediocre, but tolerable. This is the best song on the record. The sleeve is well done, with bi-lingual lyrics and pictures of the bands. This record was done in a limited pressing of 500, but if you don't get it, don't be too disappointed. (From Wipe Out Records, Arkadiou 6, 18543 Piraeus, Greece.)

Finally, we come to an lp by a Polish band called MOSKWA. All of the lyrics are in Polish. The production is good real fast, but with a clean sound and a good amount of songs. This comes in a flimsy paper sleeve that has comics of some sort on the back. (In Polish too.) Although I have no idea what they're singing about, the sound of the choruses and general look of the album seem very political. I wouldn't be surprised, in light of recent political events in that country. This is cool listening. (No address available.)



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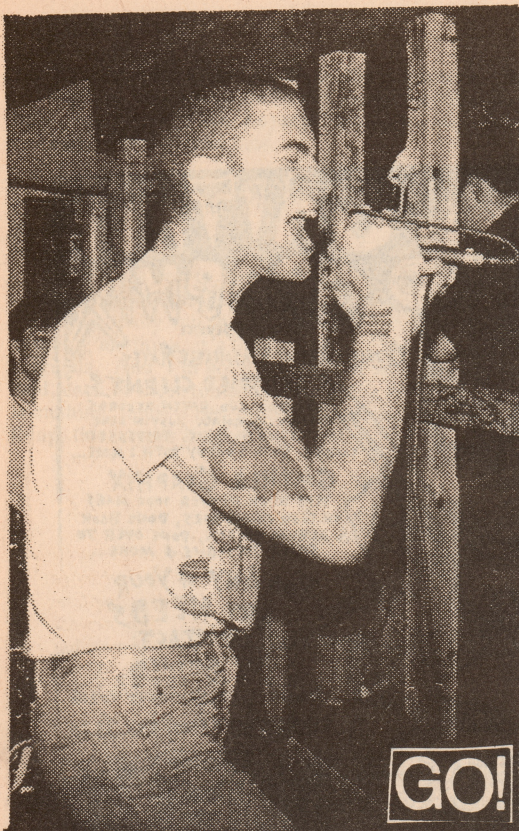
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CITIZENS  
ARREST

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# Takin' A Peek

## At the ABC No Rio Scene

### ABC NoRIO



Rule #1 at ABC No Rio is that every person there has a great, great time! This is made possible through the extensive use of goofiness, light-heartedness and an overdose of silliness. There is no hard edge at ABC No Rio, only geek edge. Most of us are geeky dweebs who dance about as hard as your grandma. Leave your attitude at home. If you have no sense of humor or your favorite pasttime is to manslaughter people in the pit, go to the Ritz or wait for the next CBGB's show. Please keep your macho-ness to yourself. Also, no gosh darned fighting! We're very fragile hardcore people who cry at the sight of blood so if you're in the mood for a good show, crazy pit antics and a show unlike any you've never seen before, come on down to ABC No Rio!

- Jon Reed

Inward Monitor #3

**GO!** - The unofficial house band of the ABC No Rio scene, featuring Mike Bullshit on vocals. GO! is both one of the silliest and most serious bands on the scene; about half their songs clock in at less than a minute, some of them only a few seconds long, consisting of no more than a few words chanted at with mock-verocity. But given Mike's often-voiced sentiments about racism, sexism, and homophobia, it's not surprising that GO! has more than its share of songs about intolerance and social politics. All of it is delivered with a driving hardcore intensity and lots of speed, so you can mosh it up, and no GO! show is complete without at least 8 or 9 lectures from Mr. Bullshit in between songs. The newest lineup seems to have a way to go before they're as tight as they should be, but they're planning a long tour this summer and should gel into a fierce unit by fall. Check out their first 7", "And The Time Is Now..." on Mike's own Noo Yawk label, and coming in June, a second EP, "Your Power Means Nothing," on Evacuate Records.

**YUPPICIDE** - One of the few new breed hc bands that's equally at home at ABC No Rio or on a scum-rock bill at CBGB or playing a Squat Or Rot benefit in some bombed-out basement on the Lower East Side. They've got a hard, fast, dirty sound, with grungy overdrive guitars and a manic gangling frontman who's about a foot taller than the rest of band. Although their name makes them sound like urban terrorists, Yuppicide have a great sense of humor about the scene and themselves, as epitomized by their barechested anthem to the CBGB hardcore scene, "Be A Man And Slam."

**ROHRSCACH** - Very hard and very fast, a big bottom mosh that'll rattle your fillings. Two guitars and all you hear is the bass as Rohrschach clobbers its way through their set. Painful. Lead singer Charles Maggio also co-edits Mindset fanzine.

**CITIZENS ARREST** - If moshing were sex, Citizens Arrest would be one endlessly sustained orgasm. Lots of hardcore bands have their moments of blinding speed and high-energy fury; Citizens Arrest leaves out all the rest and gives you nothing but those moments. In that regard, they're as much a "noise" band as early Sonic Youth or Amor Fati. Frontman Darryl literally throws himself around the room like a rag doll possessed by Satan, screaming his lungs out and careening thru the pit with total abandon. 7" EP due soon on Wardance Records.

**BORN AGAINST** - Lead singer Sam McPheeters - better known as editor of Dear Jesus fanzine - is about as close to the reincarnation of Iggy Stooze as anyone on the scene, although Sam keeps all his clothes on and, thus far, hasn't rolled around in peanut butter and broken glass. But he's got the same beserk energy, running amok throughout the entire set, spending more time rolling on the floor or bouncing off of bodies than on his feet. The music, like Citizens Arrest, hardly qualifies as music at all, just a frenzied din of guitar distortion, bass, and drums.

**BUGOUT SOCIETY** - Here's a band that actually writes songs - often with silly lyrics and mostly with catchy melodies - making them more of a punk-rock band you can mosh to than a straight ahead hardcore unit. What Bugout Society brings to the scene more than anything else is a great sense of showmanship - these guys are about as entertaining as it gets, and really know how to get the crowd involved in their antics. Tons of fun and worthwhile catching wherever they play.

**PRODUCT 19** - Somebody at one of their shows called them "Twinkie Hardcore," a lefthanded compliment perhaps but a fitting one. This band has one of the brightest and cleanest guitar sounds on the scene, and writes catchy songs that owe more to punk rock than latterday All/7 Seconds melodic hardcore. Lead singer Zack is also a fixture on the scene.



by Tom Brebric

The Tonebenders are a three-piece band who have been hanging around Hoboken for a while now, consisting of Mick Hargrave (bass), Doug Cox (guitar) and Charles Servello (drums). They've released an album and some demo tapes. This rambling interview was conducted one wintery evening at the Meadowlands Diner amidst some cheap wine and domestic beer.

Q: Do you care to comment on the song "Too Many Strangers In My Bed"?

Doug: Actually, it's the opposite of the song.

Q: What are your aspirations?

Charles: As with anyone else, to get signed.

Mick: Nah, I don't wanna do that.

Doug: We want to make hit records, not just music for college kids. I want to get up to go play music, not go to work.

Q: Where do you rehearse?

(All at once) In an old bank vault set up for recording. We share a space with the Love Zombies, another Hoboken band.

Q: So what do you do when you're not playing?

Charles: I have a legitimate job, but I'm trying to get out of it. I'm an x-ray tech. You'd be amazed at what you find inside of people.

Doug: I drive a truck.

Charles: He does most of the songwriting in the truck.

Q: This issue of Jersey Beat is going to be focused on Hoboken. Where are some good places to eat in Hoboken?

(All) The Clam Broth House (they have our picture on the wall), Benny Tudino's Pizza, Picolo's, Lady Jane's, and The Spa Diner.

Q: Tell me about The Tonebenders.

(All at once again): We originally formed in the Fall of '86. We became a three-piece in March, '89. Right now, we only keep one song from the old lp in the current lineup.

Q: What label were you on?

Mick: Our own label, Headflies.

# THE TONEBENDERS

Q: I see you play The Monroe Bar in Hoboken occasionally.

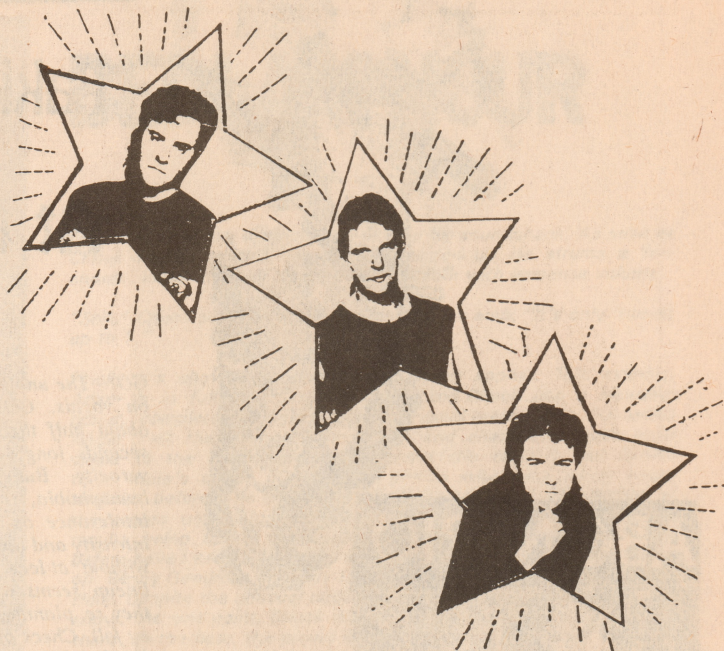
(All) Yeah, we don't proof girls at the Monroe Bar and it's on the west side of town.

Mick: You won't see the guy from the Honda commercial there.

(All) We're not planning to play out of the region until we put some product out. We're not interested in driving a lot. We did Albany, Rochester, and D.C. on our mini-tour in the past. We've got an upcoming show in Pennsylvania soon.

Doug: We have some investors interested.

Charles: It's hard to get money out of people these days.



Q: I hear you're planning to put out a CD. Is that mainly for sound or commercial purposes?

(All): Well, it's cheaper to mail and more attention gets paid to it. We'll put out a tape with it too.

Mick: Kids aren't buying records these days.

Charles: If you forget about vinyl, you're really not losing much.

Doug: People become addicted to CD's. People with disposable income.

Charles: The band with a CD release sells quicker. We're doing it for the marketing.

Q: You play some odd places, like bars in Bayonne. Any reason for that?

Charles: The gigs in Bayonne and at the Monroe Bar help us make some money. We don't make any money in New York. We have a following outside of Hoboken but not in Hoboken. No one goes there in the winter. There aren't too many places left in the City to play anymore and there aren't too many places left that are high profile either. The gigs in Bayonne aren't real gigs. We got there and get drunk on Johnny Walker and try out new material. Doug's been

writing more and getting more frustrated. Look at the music business today. Did you see the American Music Awards with their pop and rock choices? Where does that leave bands like us? It doesn't.

We drift away from music talk to better dinner topics...

Mick: I was watching "Geraldo" yesterday and the topic was "Why husbands get disinterested in sex." I know why, all the women complaining were HUGE!

Charles: Donahue had a show about normal men who like obese women. They were saying things like "She's so lovable" and "more of her to love." No, you're fat!

Doug: We get too many fat girls at our gigs. We draw almost exclusively fat people.





The Tonebenders

# THE TONEBENDERS

Q: Are you going to have any buttons or shirts available?

(All) Sure, we've got a new logo and stickers.

Mick: Maybe Tonebender condoms.

Charles: Hey, they can put advertising on hot dogs, why not take it a step further?

Q: What would the logo say?

Doug: "To be used exclusively on Tonebenders."

Mick: No, how about... "Tested by...Charles" with his signature under the logo?

Charles: I'm not into safe anything.

Q: Didn't you do an interview on WNYU?

(All) Yes, we bumped into Johnny Thunders there. He was wearing a purple suit.

Q: Any last words to wrap up with?

(All) Make us famous!

Anyone interested in sampling some great original music with real potential can write the Tonebenders at PO Box 5156, Hoboken NJ 07030.



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# JONES VERY



Photo by Shawn Scallen

## Aggressive Acoustic Punk Noise

by Shawn Scallen

Jones Very are a Boston-based, aggressive, experimental, and sometimes acoustic three-piece. They are Vic Bondi (ex-Articles Of Faith) on vocals and guitar, Jeff Goddard (ex-Apology) on bass and vocals, and James Van Bramer on drums. I spoke to Vic just prior to his Canadian debut in Ottawa last February 9.

**Q:** How did Jones Very come about? Give us the history, starting after Articles of Faith.

**Vic:** I broke up AOF a long time ago, in 1985, and went to Boston to go to school. For the first few years I was there and was too busy to get into another band, so I did a solo record, an acoustic thing. After I recorded it and got it out of my system, I wanted to play in a full band again, so I just asked around. I found Jamie (drums) just through friends and Jeff (bass) was in a band called Apology, that had asked me to produce their record. I produced them, it was an okay record, no spectacular thing, but Jeff was really a good player so when Apology broke up I said, "What are you doing, wanna play bass?" so he did.

**Q:** Your solo album seems more acoustic and experimental sounding.

**Vic:** It's pretty raw, yeah.

**Q:** I noticed on "Words And Days" there's an acoustic and experimental side to the album, as well as a sort of screaming punk side to it. You mix the two very well. It gives people a break, I guess much along the same lines as Fugazi does with their songs.

**Vic:** I appreciate the compliment. They're a really great band. It's nice to be compared to them.

**Q:** Do you maybe confuse audiences when you have...

**Vic:** Yesss.

**Q:** ..."punk" songs and acoustic songs in your repertoire.

**Vic:** We played a show with Slapshot in Boston and I like the guys in Slapshot, some of them are real nice, but they're the hardcore straightedge kings of Boston, playing 100 mph all the time. It was an all-ages show and people didn't know who we were. We were going to play a punk rock set. Then we said, "Nah, that's copping out," y'know, pandering to the audience. We threw in the acoustic stuff and we threw in the experimental noise stuff, and people were like "What are you all about? Just leave. Let's get to Slapshot." So it didn't work out that well. I've gotten a little better at reading crowds these days. We don't have a set list, we just go up and play whatever pops into our minds. So if the crowd wants to slam, we'll play the slam music. If the crowd's getting bored with slamming, we'll throw in something noisy or something melodic. It depends upon... a lot, I guess... our mood and how we fell, because we don't structure things, generally.

**Q:** You said that when you played with Slapshot, not that many people knew about you. Was that early on?



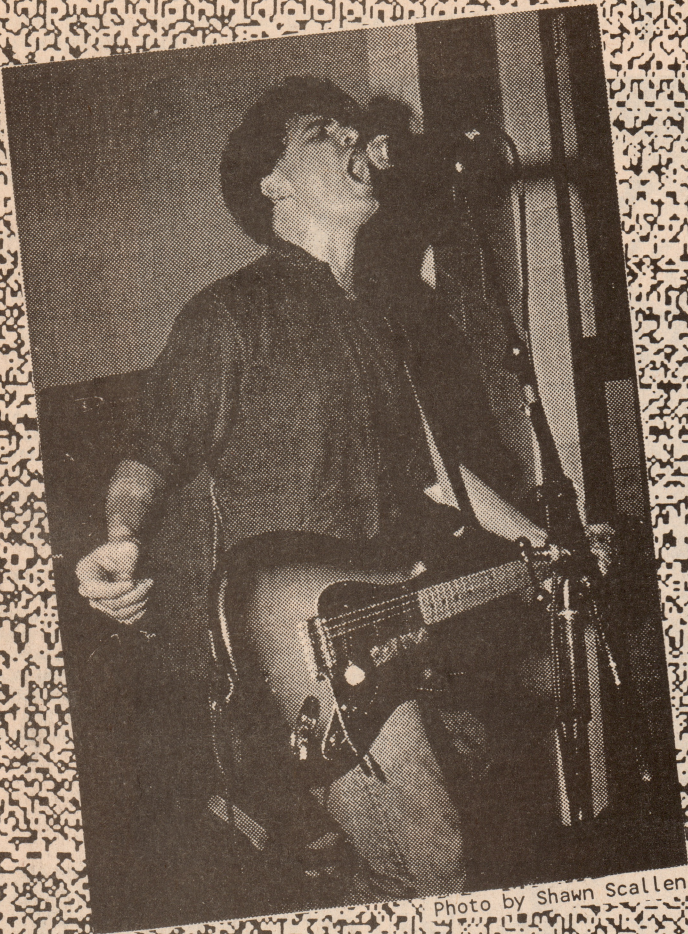


Photo by Shawn Scallen

## JONES VERY



Vic: No, Boston's got about 2000 bands and I don't think we've found our audience yet, because there's an established audience for particular types of music. One of the problems with running an eclectic brand of music like we do is that people don't know you. We don't sound like a garage band or like a punk band and we don't sound like a noise band. People aren't quite sure what to do with us. So I'd say usually the reaction to our show... is about half the people at the shows are into what we're doing. The other half don't understand it. But we're getting a good following in town.

Q: Do you get a problem with people coming to shows expecting to hear Articles Of Faith stuff?

Vic: The AOF stuff was a long time ago and I actually think AOF was always bigger in Canada than they were in the States.

Q: Maybe because of Lone Wolf Records?

Vic: Yeah. Jill was a lot of it, from Lone Wolf, she's been responsible for sort of propagating the myth. But the other thing you got to remember, we toured Canada a lot. I mean, AOF was in Western Canada a bunch of times and they came out here (to Eastern Canada) a few times too. So one reason I think we were more popular in Canada is that we made an effort to come here a lot...

Q: On Words And Days, a lot of the lyrics seem to be on the personal level, dealing with personal politics... a lot of feelings and emotions.

Vic: That was always part of AOF. We had a real reputation of being a political band. I think that was more smoke than fire, because if you look at the AOF albums, they were more personal politics than real politics in the long run. It's difficult to write a political song. How can you have a good political discussion of anything in three minutes and fifty seconds? So I think the tendency is to sort of shy away from that and talk about personal politics just by virtue of the medium. And if there's politics on this record, it stems from the way that it impacts people in their everyday life. What I wanted to do with Jones Very and with Words And Days is sort of link the everyday to the wider scope of things, or in some ways it's an attempt to link music to the everyday, to common experience - the "And" part of the title is more important than the "Words" or the "Days." I wanted to make a record that makes connections between things instead of having music always segregated into the fun box, maybe having it spill over the fun box into the work box.

Q: The track "Cuts" starts off with "Drive by shooting...live, it's Saturday night." It paints a very dark, very negative picture of TV.



# Jones Very

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Q: The track "Cuts" starts off with "Drive by shooting...live, it's Saturday night." It paints a very dark, very negative picture of TV.

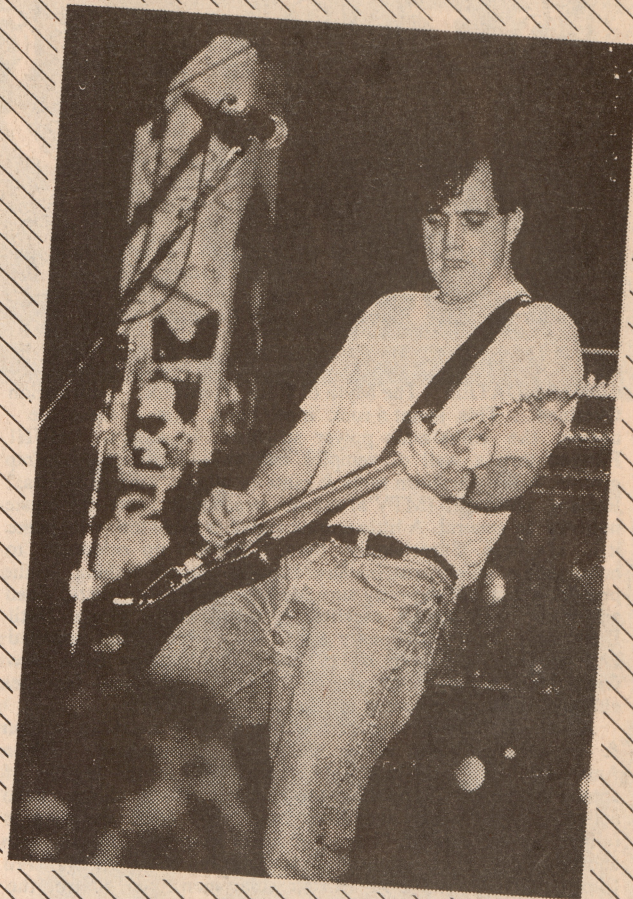
Vic: "Cuts" is about the tendency I've seen on television to take real experience and denude it into something entertaining, which really strips the humanity from it. What you see a lot on television (in the States) is crime, or you're watching the evening news and here it is - a 15-year old kid just got shot, in Roxbury, right? They'll have 30 seconds with the mother and the reporter will ask the inevitable stupid question - "HOW DO YOU FEEL, YOUR SON'S JUST HAD A BULLET GO THROUGH HIS BRAIN?" Of course she feels terrible, right? But it's almost as if these things, because of the way the media focuses on them, are not important anymore. It's just another kid getting shot. It's just another night in Roxbury. Unless they make it into a TV movie, it won't be important. But if they make it into a TV movie, what you're going to miss is the totality of this person's life or experiences. Here was a human being that had aspirations and hopes and desires just like everyone else. He was real at one time, and now he's dead. The names don't matter anymore. There was this guy Barry Sanders who was shot a couple of months ago, but nobody remembers anymore. They're either just statistics for the newspaper or they're good fodder for a movie or TV screenwriter, but they're not human beings. That bothers me because when something like this impacts your life as a regular human being, say your brother gets shot, you really don't know how to function with it except to react to it as you see people reacting to it on television, which is weird. There's something almost inhuman about that, to me. Like I said in the song, there's no cut, there's no quick edit in real life, you can't sit at a table and say, "Oh, things are going really bad now I wish it would just go away, like in the movies, then we go on to the next scene where things are a lot brighter..."

Q: Or flip to a commercial.

Vic: ...right, flip to a commercial. There's no commercials in real life. You can't get away from it like that.

Q: The way you're talking about that reminds me of Rollins' spoken word stuff, where he talks about a family traveling on a train, going through their neighborhood, and a little kid going, "Mom, mom, which project do we live in?" It seems that people, especially poorer ones, have no future, no hope.

Vic: It's worse than no future and no hope. It's a matter of having no future and no hope and then watching television daily and seeing people who do have futures and hopes. That's like the first line in "Yesterday In The Western World" - "In hell, they watch heaven in television." If Satan wanted to create the worst punishment for sinners, what worse punishment could there be than tuning in from hell to watch heaven on television every day, while your soul is burning? ... That grinding frustration of having to live a life where you know things are hopeless and it's not hopeless for everyone. That I think is very upsetting.



Vic: With your touching on heaven and hell, and the song "Jesus...I," are you a religious person?

Vic: I came really late into religion because I didn't have any background in it as a kid growing up. My family was decidedly secular, but then I began studying in school with a religious historian in Boston, a fellow named David Hall. I've never met a more brilliant man in my life. I'm really quite stunned by him. I went on an intensive reading of American theology, especially Calvinism. I don't think it resulted in any conversion. I'm not a religious person. I don't practice religion. I actually think religion is more of a problem than a solution, but I gained an appreciation for the way that religion can help people focus their perception. In some ways, 17th Century Calvinism is a very wonderful way of looking at the world within limits. "Jesus...I" is really about not being able to share that perspective. As much as I admire it, I can never believe. I live in a situation of perpetual doubt and I'm not comfortable with it. But I can't come to a conviction, as we would say in theology school, of God's imminent grace. I don't have it.

Q: "Yesterday In The Western World" is a very powerful track. It seems like it's perfect for college radio, it's good and aggressive, yet it has an alternative rock edge to it.

Vic: It's a conscious effort on our part, to take the punk ethos - the spirit - and update it or change the form a little bit. Too often, what you have is bands who keep the form and the spirit, but the form's been done. It's tired at this point, exhausted, but the spirit isn't. That's what we're trying to do.



# THE INDUSTRIAL SHOP



michael  
hale

*SO, what happens when a punk/pop fanzine like Jersey Beat gets a load of Industrial Product they don't know the third thing about? Well, they call in an expert, of course. Welcome to the first installment of this here new "column" we'll call The Industrial Shop. We really hope you read it, into it, around and between it...YO! Education yo'self to the options: There's a lot more to music these daze than that guitar/bass/drum thing! It's the industrial/dance sound that all the Jim's are talking 'bout... Read on.*

**CONSOLIDATED** - The Myth of Rock (Nettwerk) Information Overload... This is not a rock 'n roll band. This is Genocide - against the white/male power structure. In effect... HUH! Filtered thru a wall of samples and an industrial/hip-hop/rap groove, Adam Sherburn rants & rants on all the "current affairs." Racism, abortion, (MTV's) sexism, censorship, and the music industry in general. A little animal rights in there too, you name it... it's here. Surprisingly, though, there's no reference to homophobia. A surprise because although there's nothing in the presskit about it, I'm pretty sure Mr. Sherburn was once the lead singer of San Fran's excellent ghoulish/dance group Until December, who were openly gay back in 1986. They sounded like what you'd expect if Ian Curtis had lived to front New Order, techno-gloom. They're still one of my personal favorites although they only released one lp and two 12-inchers.

Anyways, it's the Nineties now and Adam's attacking sexism & racism - I guess you've gotta start somewhere. "White American Male," the lp's best cut, goes right for the jugular of apathetic Young Republicans-to-be who think things have actually gotten better and all is well... the KKK sampling is (almost) even tasteful. "Love Honour & Respect," dealing with abortion, has some insightful samples falling on the side of Pro Choice: "To think a group of rich white men...can control the reproductive rights of women... Anti-abortion is Anti-woman." The references to Joseph Campbell ("Josephine the singer") give the lps title an added tilt; ahh, the power of myth. Musically (or should I say non-musically) Consolidated can be paralleled with labelmate Skinny Puppy, in the way they are both 90% samples & Beats. But the whole thing is a little too rap for me, although I couldn't take the damn needle off once I put it down. Maybe because it's thinking/political rap as opposed to the usual "me & my cock taking the high road" can o'meat. And Consolidated are... opposed, that is.

**REVOLTING COCKS** - "Physical" 12-inch single (Wax Trax) It seems REVCO has shot its collective load (ahem). While last decades ('88) "Stainless Steel Providers" single was a non-stop dance groove with rebel-biker lyrics and a motorific sample, this new one just barely holds your interest at all. The B side remix is a completely worthless 10-minute loop that does little more than waste vinyl. Makes the new Ministry (excuse for an) album make that much more sense, somehow. Oh and what a lame front cover.

**TERMINAL WHITE** - "Substitution" 12-inch (White) After a string of great dance records, Chicago's Terminal White return to the floor with this 4-song 12". The title cut is an uptempo (134 bpm!) tune accented nicely with synthetic horn blurts and flavored with enough fuzz-guitar to make even the most jaded rocker listen up. David Pistrui's deep, dark vocals bring it all together as they kick in with the accusation, "And you don't really seem to want to know at all..." Straight off you realize you're in for a soul searching session. "I'm Alone" is reminiscent of A Split Second's funky keyboard/bass grooves and to me, it's the EP's best cut. The sample driven "Phobia," which has almost world-beat rhythm qualities, finishes off a fine record. This is Terminal White's fourth release, following the Death & Love EP, "Hamtramck" 12", and Worker lp, and it's the most instantly "appealing," if you will, of the lot. That's if you like the gloomy dance sound or not. Can't wait to see what they come up with next. (White Records, Box 146537, Chicago IL 60614)



Photo by Michele Taylor

## NINE INCH NAILS

**NINE INCH NAILS** - Pretty Hate Machine (TVT) Overall, "Pretty Hate..." is an excellent sampling of what traditional pop can be when turned on its technological had. As its best, the lp sounds kinda like what you wish Ministry was still up to, while at its worst, it's like INXS doing Depeche Mode. Luckily, the Mode has written their share of classic material, and its from that standpoint I say: track for track, Pretty Hate Machine is actually above your average trek through pop's down side. NIN's mainman, Trent Reznor, has a nicely produced and packaged commercial product here, and the potential to be the next U2 or REM. And maybe that's just what I have a problem with. Some of the crooning and harmonies seem just a bit out of place amidst the synth-laden rhythmic grind. Almost as if to suggest they're thrown in to make it that much more accessible. If that be the strategy, it looks as though it's paid off, being NIN is "talk of the town." The only drawback is this 'town' ain't Chicago or Belgium... it's suburban Anywhere (which may be exactly where NIN is most "necessary," I guess.) Still... long live Front 242!



**BORGHESIA - Resistance (Play It Again Sam)** I had never heard these fellow before, but now I'm inclined to search out some of the six-odd discs prior to this. Thanks to the fine folks at Wax Trax for sending 'em around these parts. The thing that makes Borghesia rise above some of the other Wax Trax artistes seems to be their honesty. Even at their Laibach silliest, you get the impression this stuff is truly inspired. Inspired against repression, perhaps. Hailing from Yugoslavia must be a mixed blessing. **ART:** The group has received government funding to create films heavy on (both gay and straight) pornography. **ENTERTAINMENT (Music):** They've got a song about/against a Slavic law which states you can be jailed for thinking differently. How they pull all this off is a (mysterious) neat trick. A band with brains as well as computers, band member Aldo Ivancic: "We released 'Our Life/Their Law' dedicated to the feminist & gay groups in Slovenia." And on Resistance, we find the theme of freedom of the spirit ever-present in their (almost) militant dance sound. Song titles like "Message," "If," "Young Prisoners," and "Police Hour" really need no further hyping. Support Borghesia and you also support free thinking, and you can dance to it.

**NOISE UNIT - Grinding Into Emptiness (Wax Trax)** This is a side project featuring members of Front Line Assembly and The KliniK and isn't nearly as good as either of them. The lp starts off strong enough with "Collapsed," which combines the best elements of both groups, but soon digresses into mostly atmosphere or mood music sans percussion. Out of eight cuts, only three are really dance, kinda like a maxi-single with filler! It's interesting but doesn't seem to go anywhere - all together more worthwhile are "Go Back" or "Lurid Sensation" by The KliniK and F.L.A., respectively.

**THE AUGUST SONGS - Lyrics & Rhythms (Scruggs cassette)** This tape combines some of their earliest singles. The first time I've heard 'em, though. Kinda like Joy Division, actually, mostly in the area of the vocals/lyrics. A little bit like Jesus & Mary Chain, too, but that may just be the low-budget sound of the whole thing. They've got a lot of good ideas, just wish the production were more user-friendly. (115 5th St., Wgns, MS 39577)

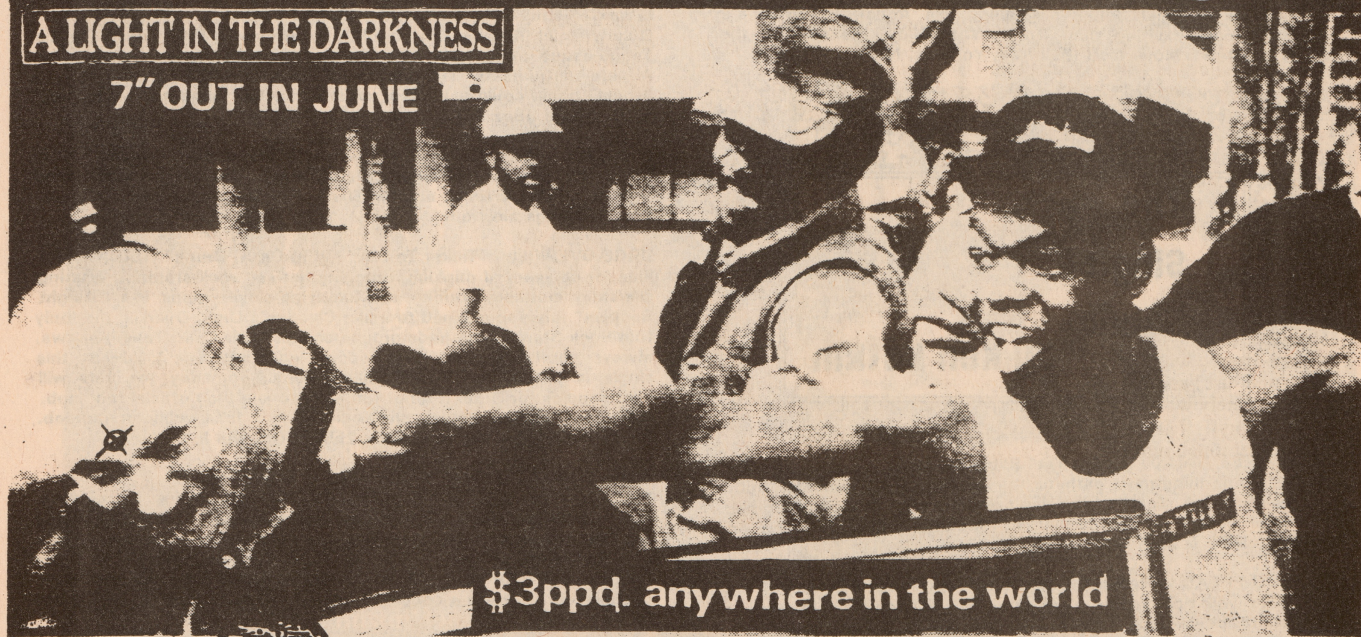
*WELL, that about wraps things up for this episode, kids. Hope you enjoyed it. See you next issue, same BPM (beats per minute), same RPM (you know that by now). All complaints & comments should be addressed to the editor. Any industrial/dance product should be addressed to me c/o Making Tyme Ltd., 131 W. Passaic St, Maywood NJ 07607. It'll save us all on postage (and trees!)*

# INDUSTRIAL SHOP

## CITIZENS ARREST

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#### FUGAZI - 3 Songs (Dischord)

"Song #1," the first Fugazi song, has finally been released as a Sub-Pop Single-Of-The-Month, one month after the identically-titled first song by Rapeman, Fugazi's "brother band." An additional 20,000 copies have been pressed on Dischord to supplement the 2,500 on Sub-Pop. I'm not straight edge or even clean-living but the undeniably awesome power of this single makes my jaw drop. You'd be crazy not to get this nifty platter. You'd be a wussbag not to love it! (Dischord, 3819 Beecher St NW, Washington DC 20007)

**DADDY HATE BOX** - "You Tell Me Nothing"/"Close As Death" (C/Z)  
These pathetic Seattlites probably think they sound like Soundgarden. As if that desire weren't pitiful enough, they actually sound more like Mother Love Bone.  
(C/Z, 1407 E Madison, Seattle WA 98122)

**STUMBLING WAY** - "Home Again"/"Mammon" (Red Ghost)  
Surprisingly major-league sonic exercise from a New Jersey combo that I'm going to make it my business to find out more about. Though the b side is a bit, shall we say, loping, for a rockin' cat like me, this record sounds fresh and original, for something that picks up where Van der Graaf Generator left off.  
(315 4th Ave, Haddon Hts, NJ 08035)

**GARGOYLES** - 4 song EP (Suede Brain)  
Their presskit, which includes glossy photos and such, says "Gargoyles are San Francisco's hot new trashin' rock 'n rollin' band, influenced by Iggy & The Stooges, Dolls/Thunders, Alice Cooper, and much worse." Well, I was ready for much worse, since bands that wear their influences on their sleeves usually are. Maybe I'm just in a good mood tonight but this record is actually good. Especially when compared to the lame-ass NYC Continental Divide stuff that wears the same influences on slightly longer sleeves.  
(Box 170562, San Francisco, CA 94117)

**INFINITE REGRESSION** - "Is This All?" 6 song EP (Chikara)  
Intensely generic hardcore from our neighbor to the north, eh? Actually, fans of the genre will probably dig this disc quite a bit, since it's both spirited and tight. Non-hardcores won't find too much creativity on this one. The mathematician in me likes their name, though! (Box 65331 Stn F, Vancouver BC V5N 5P3 Canada)

**ACTION SWINGERS** - "Kicked In The Head"/"Bum My Trip" (Noiseville)  
There have been a plethora of noise/grunge/punk 7" records coming out of Westchester's Noiseville label, and all of them have wanted to be this one! Featuring ex-Pussy Galore Julie Cafritz and famed Swedish musicologist Johan Kugelberg, the Action Swingers are genuinely more exciting than Drunks With Guns, the grail of the Noiseville sound. Move fast! (Box 124, Yonkers, NY 10710)

## The Singles Scene by Ken Katkin

**BIBLE STUD** - "Cried"/"Tit For Tat" (Bible Stud)  
If there's one thing more pathetic than a long-hair 70's/metal Sub-Pop band from Seattle that isn't Mudhoney, it's a long-hair 70's/metal band from Seattle that isn't Mudhoney and isn't even on Sub-Pop. (1638 N 200, Seattle WA 98133)

**FEED YOUR HEAD** - "Realm Of The Gods" EP (Crucial Climate)  
The North will rise again! Very punk-Mekons-esque transcendent minor-chord power-rock from Manchester, UK; it's hard to believe this came out in 1990. It sounds dated, but still quite fresh. Does that make sense? This record does. (% Simon, 54 Harvington Walk, Hulme, Manchester M15 6NG UK)

**FURNACE FACE** - "Sucked Into Drugland" EP (Skull Duggery)  
A pretty spot-hittin' Canadian pop-punker ala' Teenage Head or Simply Saucer, or any of a number of bands in the Canadian tradition of, say, a more easy-going "Milo Goes To College." Don't let their terrible (but typically Canadian) band name fool you! (Box 734, Hopkins, MN 55343)

**M 80'S** - "You've Been Told"/"What I'm After" (Get Hip!)  
This is the kind of high-energy 60's/80's shouting stuff that the Get Hip label is known for. I would say that it's one of their best releases, and I play it on the radio. But I really can't see sitting around my house listening to music as derivative as this. (Box 666, Canonsburg PA 15317)

**THEE EVOLUTION REVOLUTION** - Stereo 360 Sound EP (Get Hip!)  
More 60's/80's stuff from Get Hip, but despite their name, this Washington DC outfit is more 80's than 60's. Lotsa "big" guitar and rhythm changes mixed in with that 60's beat. Ok by me!

**THE SHAMS** - "Only A Dream"/"3 AM" (Singles Only Label)  
Finally! The first single on SOL to live up to the label's promise. It's hard to avoid Roches comparisons when it comes to the Shams, but remember, this all-female folk trio features a member of Fish & Roses and the assistance of Pere Uban Tony Maimone. In other words, it's a smart take on the Roches thing, and quite welcome! (Box 800, Rockville Ctr, NY 11571)

**THE GO TEAM** - "June" EP (K Records)  
Probably the best yet in Calvin Johnson's best band's "single of the month club," by now nearly a year behind schedule and doomed never to finish. Spearheading the "love rock explosion" from the Pacific Northwest, the Go Team painted a spontaneous, exuberant, freewheeling sonic landscape that came about as close to the heart of non-ache rock'n'roll as anything I've ever heard. And they did this while changing their personnel monthly! The "Go Team Call," on this disc, is an instrumental that ought to make the world forget Vince Guaraldi. (Box 7154, Olympia WA 98507)

**OUR AMERICAN COUSINS** - "Nitrobaby"/"Only In My Head" (Chop Suey)  
This NYC band reminds me of all those major label new wave bands from 10 years ago, like Blondie and Gen X. Coming from me, that's not a compliment. Their guitar player seems to have a shot at indie credibility. The rest of the band, forget it! (1186 Broadway #611, New York NY 10001)

**REDNECKS IN PAIN** - "Your Greasy Granny Got Holes In Her Panties" EP (Thrashing Mad)  
This record sounds like you'd expect a record by a band called Rednecks In Pain to sound. If you think that means "good," then scott, and grab this rancid platter. (29 Perry St, New York NY 10014)

**Wwax** - "Pumpkin"/"Inn Town" (Leopard Gecko)  
Quietly solid release from the Pacific Northwest that mixed Yo La Tengo-esque guitar work with a more Anglophile rhythm section. The A side instrumental will stay with me for a while. The B side, a "vocal" track, could use a real vocalist, but this band bears watching in the future. (Box 45486, Tacoma WA 98445)

**PRECIOUS WAX DRIPPINGS** - "Halfway"/"Steeptime" (Hummer)  
There are at least two cities called Chicago. One of them produced Urge Overkill, Arsenal, and Big Black. That's not the one Precious Wax Drippings are from.

**URGE OVERKILL** - "Ticket To L.A."/"(I'm On A) Drunk" (Touch & Go)  
Five or so years of drinking, drugging, jet-set rock-starring, wearing silk/satin clothing, touring, and bandying clever quips like "Alright Rockers" have combined to make Chicago's Urge Overkill the only true Rock Stars of the underground scene. Their Court Tavern shows, always poorly attended, have become legendary. The A side of this single is better than "Sweet Child O'Mine." Someday, the kids will light candles for Urge. It's not too early to join their official fan club. P.S. The "limited autographed edition" is a fake rubberstamp job. Rockers don't got the time. (Box 25520, Chicago IL 60625)

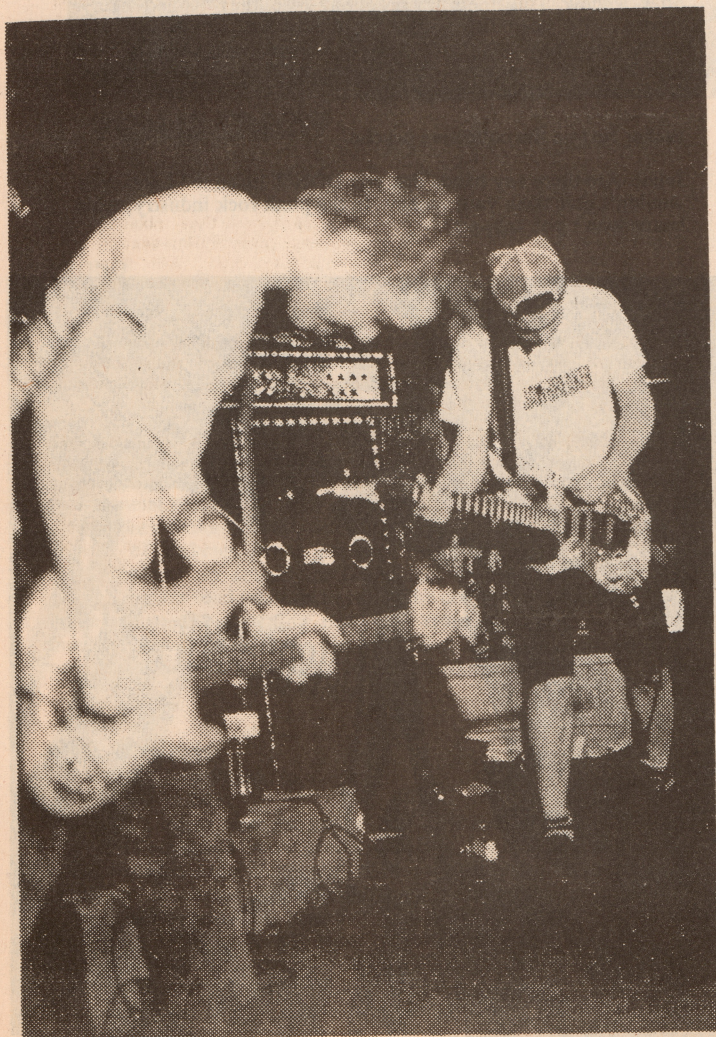
**DOG PLASMA** - 5-band, 7" compilation (Bonehead)  
A class sampler of the East Lansing, Michigan scene by a class fanzine, Bone Dance. All five bands are creditable, with Gone Dog arguably the pick of the litter. Most are noticeably midwestern (that's a compliment) although "Thee Lords Of Creation" are kinda Nikky Sudden-anglo and Soren's Law are a (fast) solo acoustic act. How could it not be worth a couple of bucks? (4746 Northgate, Ann Arbor MI 48103)

**BOOTBEAST** - "Doris Day's Doorstep"/"Heart Head" (Noiseville)  
This limited 7" features Drunk With Gun Mike Doskoci (on drums, tho). I've already got some Samhain lps, so I probably won't ever play this again.



# JAWBREAKER

## Kings Of Straightedge



by John Lisa

The following interview took place on April Fool's Day and was somewhat edited to preserve everyone's sanity.

John: We're sitting here with Jawbreaker, the Kings of Straight Edge, being really punk and hanging out. Why don't you guys go around and introduce yourselves.

Adam: Adam Pfahler, I play the Xerox and the drums.

Chris: I'm Chris Bauermeister, I play drums and van, I guess.

Adam: You play drums?

Chris (laughing): No, he plays drums...

Blake: I'm Blake [Schwarzenbach] and I play guitar, and I make copies.

Chris: I remember now, I play bass!

John: Why don't you tell us what vinyl you have out, and what compilations you're on.

Chris: Okay, we got "The Worlds In Shreds Vol. 2" on Shredder, one song. We've got our own 3-song, 7" record, which just got reissued on Very Small Records. And we got the "Busy" single on Shredder, two songs.

Adam: Didn't we also have "Collector's Nerd"?

Chris: Oh yeah, we have a song on the 10" "Make The Nerd Collectors Sweat" on Very Small. And coming out, "Hardcore Breakout USA," on New Red Archives, we have one song on that.

John: And what about the lp?

Chris: In May, we have a 12-song lp...

Adam: "Unfun"

Chris: ... "Unfun," on Shredder Records.

John: Rockin'. Tell us where you live, where you're from, where you're living now.

Adam: The band itself is from Los Angeles, 'cos that's where we've been playing and things have been happening for us. But we met here in New York about 3 years back. I wouldn't have met these guys unless I came to New York because I'm from Connecticut and they're from L.A.

Blake: As it stands right now: Chris, New York. Blake, New York. Adam, L.A.

Adam: Right now.



# JAWBREAKER

Blake: And we play just loud enough to record in Kansas. There's a HUGE microphone in Kansas and it picks up all the signals.

John: How do you find time to keep the band going when you live so far apart?

Blake: Holidays. Every holiday we get together.

Chris: Someone has to come on an airplane, risk near death, and go to the other coast. Adam usually comes here to play. I went out to L.A. to record the album.

Blake: But up to this fall, we were doing it all in one place. We're not jet set. We're just in college and getting boffed by the system.

John: How about the shows you've played recently?

Blake: We had a show at UConn that went quite well, considering we hadn't practiced in three months. Then we had a show at the Anthrax.

Chris: After that was the breakdown in Massachusetts for three days.

John: Tragic.

Blake: It was. There was a lot of tears...

Chris: Then two days ago we played Northampton and Mass. redeemed itself.

Blake: It was an incredible show. We were hanging out with the West Mass HC.

John: Patriotic?

Blake: In effect. The English beating the bejeesus out of each other while we chimed away. That was actually some pretty cool people in Northampton.

John: What are your lyrics about? Who writes most of the lyrics?

Blake: For the album, I wrote a lot of them.

John: Most of your lyrics seem pretty fuzzy. Earlier on, did you used to write more concrete lyrics?

Blake: Naw. I think they've actually gotten more articulate.

Chris: We're English majors, what do you expect?

Blake: Yeah, we're big on analogy. If I hear a record and somebody tells it as they see it, I basically take that record off. I'm into loose, full spectrum lyrics...

John: The D.C. thing...

Blake: Maybe. Actually, you know what lyrics I'm really into now? From Hot Bodi-Gram.

John: The Soulside record?

Blake: Yeah. Like three lines of total haiku. I get off on that style now. But it always changes. It's always something different. If there's really something pressing, then you can say a little more. Like if you feel obliged to say something, then do it.

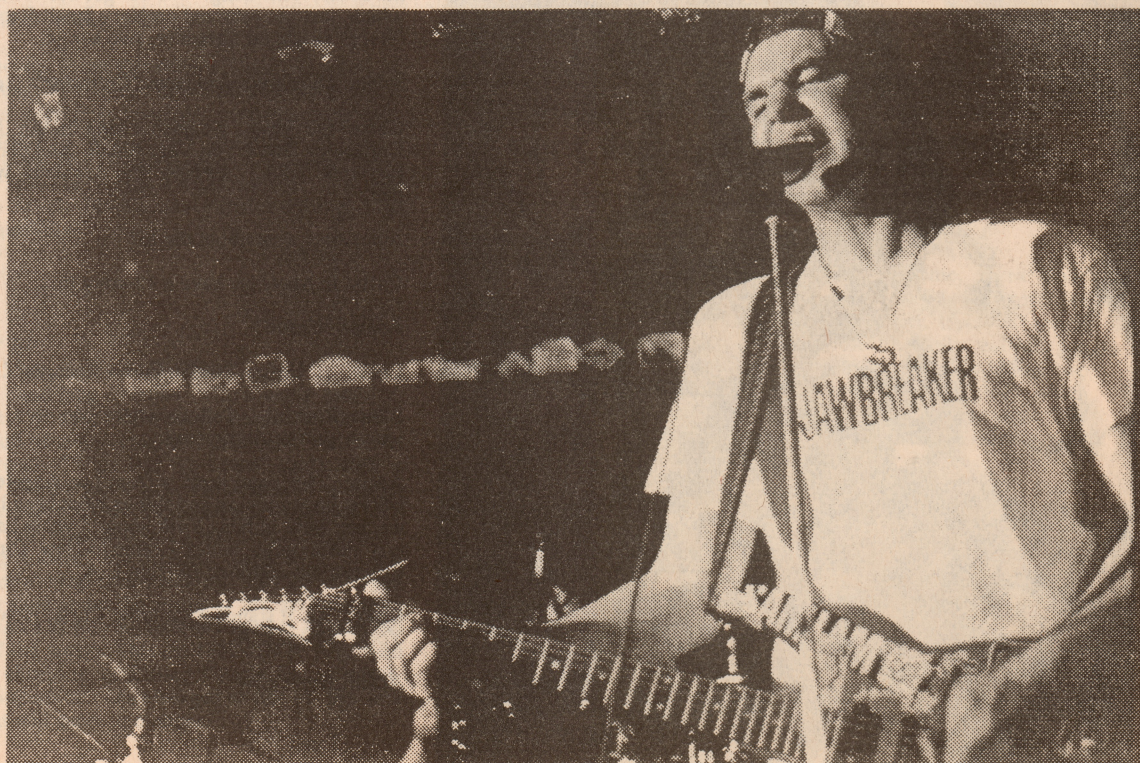
John: What do you guys listen to? What influences Jawbreaker to wail?

Chris: I don't think anything we listen to directly influences Jawbreaker. We've had people call EXACTLY what we listen to after a show. This one show up in San Jose, they named every record we'd been listening to for like the last month. But we don't make any conscious effort to influence Jawbreaker. We just listen to various stuff. There's stuff I listen to that has absolutely no effect on Jawbreaker...

Blake: Just on the collective psyche.

John: Are there any bands that you DON'T listen to? Like, you wouldn't give them your money. In the punk rock industry, what bands won't you support?

# JAWBREAKER





# Kings Of Straightedge

Blake: You said it. It's just anything in the punk rock industry.

John: Wow.

Blake: Deep. So deep you can't get under it.

Chris: So high you can't get over it.

John: Are you guys straight edge?

Blake: KINGS of straight edge!

Chris: I was really straight with my Jim Beam last night.

Blake: We're chronic about a lot of bands. We'll just jones on something for a month at a time. But I've never taken a song, and said, I gotta have this for a Jawbreaker song. But even if I hear a sound that I like and pursue that, inevitably the difference will be split and a new sound will come out of it. Some new prophecy creature.

John: So you guys are going on tour this summer?

Blake: Oh yeah. We actually have some dates. The most seminal date, on the 25th of June, Martin SamIAm is coming into town, so everyone should be aware of that. But no, the big date we have right now is that on Monday, July 2nd, we're at D.C. Space with Jawbox. Then in the middle of July, we're playing Clearwater, Florida on the 9th; the 10th in Gainesville; on the 13th in Knoxville, Tennessee; on the 14th in Memphis with Econochrist. On the 15th in Nashville with Econochrist. And then again on the 18th in Mississippi with Econochrist.

John: Do you guys like Econochrist?

Chris: We just set it up that it coincided with their tour dates.

Blake: I love them.

John: Tell us how you booked your own tour. Do you have any helpful hints?

Blake: We got it from one person specifically. And I would feel bad saying, Go to this person. But someone really styled us out with a nice list. And it's a really grassroots list, people who put on shows as opposed to bookers. And then I've been doing a lot of [club] bookers too. Chris got ahold of a good list in the areas where we're touring so I sent them records and tapes. You can do it, that's the thing. It's totally doable.



Photo by Danny DiGia

John: Do you like to play smaller shows with more underground bands? Do you support that more than the big alternative bands like Soundgarden, the Fluid...

Chris: [Screams wildly]

John: ...bands that are associated with the New Music Seminar and all that type bullshit.

Blake: That's all we got. I think maybe if we were offered a Soundgarden tour, we might say no. But that's not happening. There are no offers. If you can do it yourself this easily, then why not?

Chris: I like the smaller things too anyway. It's so much more intimate, more personal.

John: Are you guys vegetarian?

Blake: KINGS of vegetarianism.

John: Why does Jawbreaker think too many questions are being asked about straight edge and vegetarianism?

Chris: There's just too much hype. It's just getting blown out of proportion.

Blake: I think there's this hysteria, this witchhunt mentality. It's like Salem, Mass., all over again. We're all very liberal and I think that's great. But everyone's so frantic about seeking out evildoers and meat eaters and alcoholics or whatever that they waste all their own energy doing that, and it gets away from music, which is important. I think if you waste so much time policing everybody, it's just idiotic.

John: Adam, who's your drum superhero?

Adam: There's a lot of drummers I get off on. Sim Cain. Growing up in L.A., it was kinda hard not being influenced by Bill Stevenson. We used to go see Black Flag every time they played, and the Descendents before that. So there's a little bit of that. That guy in Nomeansno...he's great. I respect good players but I also like people who can just rock out.

[The boys go off on a tangent, Lisa trying them to get them to shittalk various personalities from the underground, Chris getting violently upset about the whole concept of putting people down.]

Chris: Take for example, straightedge. You can say all sorts of shit about them, or whatever, but you're doing the same damn thing they are. Why criticize people because they don't meet certain standards of your own? Everyone's fucking weak, goddammit. Why pick on them?

Blake: There's something to like about it. We were talking the other day about some of the shows we've played with some pretty weird bands, that none of us would go buy the record. But then, maybe we did. So we kind of respect everybody who does their own thing out there.

Adam: I was doing record reviews for a zine in L.A. for a while and it started getting so uncomfortable. 'Cos they'd send me stuff, and here I'd get this indie punk product that I wouldn't think sounded too great, and I wouldn't want to write a shitty review about something like that. Because somebody slaved over it and put it out and obviously believed in it. As long as it's not saying anything clearly contemptible.

John: How metal does Jawbreaker get?



Chris: Fuck metal.

Blake: We get sooooo heavy metal.

Chris: Yeah we get so metal I went out and bought the new Slayer album the other day and used it for a frisbee.

Blake: Notice Chris is now talking shit about Slayer.

Chris: Yeah, all right! And I also want to speak out about hypocrisy. Hypocrisy sucks.

John: What direction do you see yourself heading?

Blake: West. This summer.

Chris: I lost my compass.

John: I mean, do you think it'll get harder, or more metal, or more softcore?

Chris: Whatever happens to us, man. The stuff changes all the time. It's weird, like right now, we've started writing stuff that sounds like what we did three years ago. We're starting to revive a couple of old songs that we've abandoned completely. We write so many new songs that people, like at shows, three months after they've seen us ask for things and we've got almost a completely new set.

Blake: I would look for a lot less of what people might call pop-punk and a lot more noise and dissonance and stuff like that.

John: Wow, you're depressing me with that. I love pop punk.

Blake: I know you do. And I wouldn't talk shit about it, but I think that's like headed down a brick alley.

John: Having heard the test pressing of the new album, I hear a lot of weird tapes and really dissonant noise things, but it's good because you do it in a really melodic way. Do you agree with that?

Blake: Yeah.

Chris: I like melody. Dissonant stuff is really annoying when it sounds like dissonance.

Blake: We use that term loosely, but what Chris and I mean when we talk about dissonance, it means me doing one thing and Chris doing another thing, but there's a mesh that's clearly melodic, just with a lot of clatter and layering involved. That's the premise.

# JAWBREAKER

Adam: I'm writing a really sloppy pop song right now. Even when I try to write something sloppy and pop it ends up noisy because I'm losing my mind half the time.

John: Do you have any hopes of going to a major label?

Blake: I don't think you have to. The indie network is so massive, it's like a major thing unto itself. You can't get the same...but you can get major distribution. We get letters from Europe now and stuff, it's pretty exciting.

Chris: If you can get it, why worry about doing it through a major label when you can get it with a little more integrity?

Blake: Right. If you can get mail from Poland from a 7-inch released in Oakland, it's like, there you go.

John: Talking about the indie network brings up another subject, record collecting. Why do people want that special colored vinyl?

Chris: It's cool. I like colored vinyl. If I find a record and it's music I want to buy and it's on colored vinyl, cool. But sometimes it seems ridiculous just to be buying... It's music, for Chrissakes. If you want colored vinyl, go buy a frisbee or something. It's cool but it shouldn't matter more than the damned music.

Blake: More is more.

Chris: And less is less.

John: Did you guys like playing on the west coast better or the east coast?

Adam: We had really good shows out west in San Francisco and Berkeley, and even in L.A. After getting shafted a few times, they really came around. And we've had really good shows out here. I'm really interested in what the interior is going to be like.

Chris: Or what the south is going to be like...

Adam: We've only been Jawbreaker for about a year, so it's interesting...

John: Has Jawbreaker always been just the three of you or were there other members?

Blake: As Jawbreaker, yeah, just us.

John: What was the other band called?

Chris: We were Rise for about a month. We were...

Blake and Adam: Thump.

Chris: ...yeah, Thump. We were Eternal Island.

Blake: Mean Cow.

Chris: We were Mean Cow for about 24 hours.

John: Is there a lot of violence at your shows? Like, do the kids beat each other up?

Blake: No.

Adam: They dance.

Chris: I'm surprised when it happens.

Blake: There was a little violence at the Bloodbath show and they got a little obnoxious, but it was obvious they were laughing about it, and if anyone was going to get hurt, I'm sure we would have said something about it to stop it. They were just bonking into people and people were bonking them back. I personally and I know Chris hates being pushed at shows. Like if you're close, just checking out the music, and people keep slamming into your back, it can detract from the fun.

Chris: If you can rock, you can rock in your own space.

Blake: Yeah, rock in your own two sox.

John: Anything else you want to say?

Blake: Yeah, if anybody out there knows someplace where we can come and play, let us know and we'll drive there. Short of Alaska.

John: Anything else you want to say, Adam?

Adam: Support Plaid Retina.

Jawbreaker, PO Box 480321, Los Angeles, CA 90048



# Local Bands

## AIRLINES

"For Richard"/"Road" 45

Susstones, Box 6425, Minneapolis MN 55406

Hoboken's Airlines return with their second 7-inch, this time with a moody, somber ballad on the A Side. You might think "For Richard" has something to do with Watergate (I did), with its references to some unidentified Richard and the eerie, oft-repeated image of "ice water on the hearing table." In fact, the song tells the story of the scientist who revealed that the plastic "o" rings were the fatal design flaw in the Challenger space shuttle disaster [he tossed a ring into ice water and then dropped it on the table, where it shattered]. The flipside, "Road," returns the band to more familiar territory, with an uptempo Wire-ish rocker that does ample justice to John Tanzer's playful guitar and vocals. Drummer Jim DeRogatis has since left the band.

- Jim Testa

## AQUANETTAS

Love With The Proper Stranger, lp  
Nettwerk/IRS

After listening to this once, you could say the Aquanettas are the 90's version of the Go Go's (same record label, cosmic coincidence). After two listens, you'll realize these gals are not as image-oriented as those gals were. Maybe they're more like the Bangles? No way. The Aquanettas' brand of sugary pop has more brains than either, and delivers more listening pleasure than both combined. Deborah Schwartz' vocals sound sorta like a cross between Madonna and Natalie Merchant (how's that for extremes?), and Jill Richmond's guitar has got that retro feel. Songs like "Diplomat" and "Up" would sound great coming out of a dashboard AM as you're speeding down the highway. Just remember, being tagged "pop" is a compliment!

- Jodi Shapiro

## AZALIA SNAIL

"Another Slave Labour Day" EP

Albertine, Box 154, Vauxhall, NJ 07088

Imagine if some mutant brain-rotting virus invented by Kramer deep in the bowels of Noise New York got loose and somehow infected the entire lineup of Fairport Convention... I don't know how else to describe this band, by turns folkie/pretty, noisy/deranged, and riveting/un-listenable. "Baby Brother," which guest stars King Missile's John Hall, is riveting; the last cut is unlistenable. The title track brings us back to that mutant virus again.

- Jim T.

## BRIAN BELLEW

EP

Mosquito, 1217 Park Ave, Hoboken NJ 07030

Searching, emotionally introspective lyrics from a guy in Hoboken. A polished-sounding tape with style enough to be cool. This reminds me of the Smiths or Billy Bragg, tunes so close to being wimpy that it takes a lot of guts and skill to sing them. Nice to kick back to.

- Tom Brebrie

## BLOODSISTER

Bloodsister, LP

109 Records

A very cool psychedelic edge to the predominantly metallic sound of Bloodsister makes their first full-length lp quite an exciting release. Songs are diverse while the vocals really get up there. Mostly mid-paced rockers with a good consistent feel. These gals' influences may range from Patti Smith to the Lunachicks but occasionally they'll twist their sound with a distant R&B riff. Well developed harmonies make their studio release a real winner. Great production too (chalk up another one for Don Fury.)

- John Lisa

## BLUE CHIEFTAINS

"Punk Rockin' Honky Tonk Girl"/"If I Could..." 45

Diesel Only, 100 N. 6th, Brooklyn NY 11211

The tongue in cheek, acoustic rockabilly A-side sounds just like the old Ben Vaughn Band in its prime, while the B-side just sounds like a good-timey 50's bar band having a good time. Not really my cup of tea, but if this was on the juke box at my favorite gin mill, I'd probably play it a lot.

- Jim T.

## CHOPPER

4play, EP

CCC

Chopper takes off from the ashes of Connecticut's late Bleached Black, driven by Stevo, the band's former guitarist/vocalist. Thankfully, BB's REM-isms were left behind, and Stevo has put together a stripped-down, straight-ahead punk trio. The four songs here all clock in at 4 minutes and under; they're simple and driving, with catchy singalong choruses and the occasional burst of Stooges-tinged guitar. And while they're not the most unique tunes you've ever heard, at least they've got spirit. Pick hit: "Nice Girls (Don't Explode)." If they can come up with an lp full of songs as good, Chopper will be a force to be reckoned with.

- Jim DeRogatis

## CROCODILE SHOP

Measure By Measure, 7" EP

Susstones, Box 6425, Minneapolis MN 55406

This latest release from Maywood's own is hampered by a flat, overly gimmicky production which keeps the tunes from really catching fire. The A Side, "Showed Me," is a swirling bit of melancholia but the two songs on the B Side move along at a nice, industrial dance clip. Given a more powerful guitar and drum sound, this 7" would be great, but as it is, it's still well-written, enjoyable 'mood' music.

- Sal Cannestra

## THE FIENDZ

We're The Fiendz, lp

Black Pumpkin, 158 Stewart Terr, Totowa NJ 07512

The Fiendz are the musical equivalent of Fun Dip, that noxious colored sugar confection that your parents would never allow in the house when you were small. Sure, it's pure junk with no redeeming value whatsoever, but that doesn't mean you can't enjoy it anyway. There isn't an original musical idea on this album (All + Misfits + Ramones is the formula) but that isn't going to stop me from blasting it in my car all Spring. At least until someone catches me, that is.

- Sal C.

## The FIENDZ





## GASHOUNDS

Pop's Candy Store, cassette-lp

Beekbarrel, 81 Warren St., Brooklyn NY 11201

Three of the five Gashounds used to be in a band called The Alter Boys, one of my all-time favorite NYC combos, so it's no surprise I'm pretty giddy over this tape. The new band retains John Carruthers' vocals, J.Z. Barrell on guitar, and Mark Scholl on bass while picking up Alec Stephen on guitar and Fin Hunt on drums. Unlike the Alter Boys - who kind of invented Scum Rock years before Mykel Board gave it a name - the Gashounds have a distinctive country-western twang, although that old F Train urgency is still there too. Maybe City-Western would be a better name. Stoked melodies and nifty lyrics (check out "Jailhouse Tattoo," my favorite) make me scratch my head and wonder why somebody hasn't picked this up and put it out on vinyl yet.

- Jim T.

## GRISLY FICTION

C'mon, Bean Juice, lp

Comm3, 438 Bedford Ave., Bklyn NY 11211

This Philly trio makes "post-punk" seem as predictable and generic as high-school thrash bands ever get. The funny part is, you get the feeling these mooks don't listen to a lot of new music and actually think they're inventing all these thrashy riffs and stop/start tempo changes. But they're not. A few points given for enthusiasm, intensity, production values, and sending us a free record. But that's about it. Next.

- Jim T.

## GUTWRENCH

"New Block On The Kids" EP

PO Box 030362, Staten Island, NY 10302

Ok pop punk stuff that doesn't really grab. "She Hates My Guts" shows signs of lyrical genius but the hideous mixing and weak melodies warrant a thumbs down. Still, there's something likeable about this band and if they can get over their hero worship of the Hard Ons, they'll surely rage. (Consumer alert: Gutwrench features Jersey Beat's John Lisa on guitar - Ed.)

- Ben Weasel

## HELMET

"Born Annoying"/"Rumble" 7"

Amphetamine Reptile

Lovers of all-out sonic assault should freak when they get a load of Helmet's molasses-thick wall of distortion. Fronted by ex-Band Of Susans Page Hamilton, Helmet fuses snarling vocals with guitars that'll peel the paint off your walls. "Born Annoying" ends with several minutes of nothing but intense guitar noise, so deep and thick you can take off all your clothes and float it in it for a few minutes, and if that's not enough, the B-side is a pure instrumental - nothing but buzz, screech, and clobber. Snap this one up.

- Jim T.

## LOVE CHILD

6-song EP

Trash Flow, 411 1st St. #3, Hoboken NJ 07030

Love Child are three bands in one, since each member sings and writes in a different style. You got your trashy garage band courtesy of Alan Licht, your slightly off-center Shimmydisc-ish noise from Will Baum, and a wicked 60's mock-ironic girl-group sound from Rebecca Odes. Just to make it all the more confusing, when they play live, Licht and Baum switch back and forth on guitar/vocals and drums. It all comes together in the last song on this entertaining if somewhat head-spinning debut, which is about falling in love on a sofa. Trash Flow is the new Hoboken label founded by Jersey Beat's own Ken Katkin, in case you were wondering. Mazel tov.

- Jim T.

## MYRNA MARCARIAN

Human Touch, EP

Okra

Myrna's debut solo effort is a welcomed blast of power(ful) pop that shows what many of us have long suspected: Bob

Pfeiffer may have had the wit and words, but Myrna had the soul. The two uptempo garage rockers on Side One could well be Human Switchboard, kicked along by the ever-tasteful (former Switchboard) rhythm section of Jared Nickerson and Ron Metz. Myrna's familiar cheesy synth provides the Nu-Wavy hook on "Love & Devotion," while she switches to a raunchier Farfisa sound for "Going For The Heart." Her vocals on both are throaty and passionate, full of emotion (remember what a treat it was when she'd take the spotlight at Switchboard shows?) Side Two's a bit of a departure, closing with a sweet, sparse acoustic number, "She Don't Mind." The side's opener is the only low point - "Like No Other Guy" is one of those unremarkable BIG PRODUCTION ballads that wouldn't be out of place on a record by Bon Jovi or Cinderella or one of those other faceless mascara metal bands. But hey, three out of four sure ain't bad, and what's more the group's even better live. Myrna, it's great to have you back (and Bob, I hope you dig your day job).

- Jim D.

## MIRACLE ROOM

Miracle Room, lp

Bar/None

One thing about Miracle Room; they're Knitting Factory staples so you know they're experimental. They're quite good at what they do, and that's mindfuck - not outright like Sonic Youth or the Butthole Surfers, but in a subtle, almost subliminal way. These four tracks explore a few facets of this very interesting band (four songs are not enough). "Mother Of Destruction" starts out like one of George Harrison's Indian meanderings, then Steven Marsh kicks in with his sandpaper rasp. "These Are My Friends" is a heavy (but slow) dance beat with "OKAY!" looped throughout, with a few hardware sounds thrown in for good measure. These songs alone would cause some people to compare them to the Surfers or SY, but once they hear "Untitled" they'll change their minds - a desolate soundscape of bass and tom-toms mixed with some clinking metal and maybe even some desert demons. (Huh? Now that's a head trip!) Keep this in mind - it's your head, Miracle Room just want to play with it for a while. They'll give it back after they've had their way with it.

- Jodi S.

## NICE STRONG ARM

Stress City, lp

Homestead

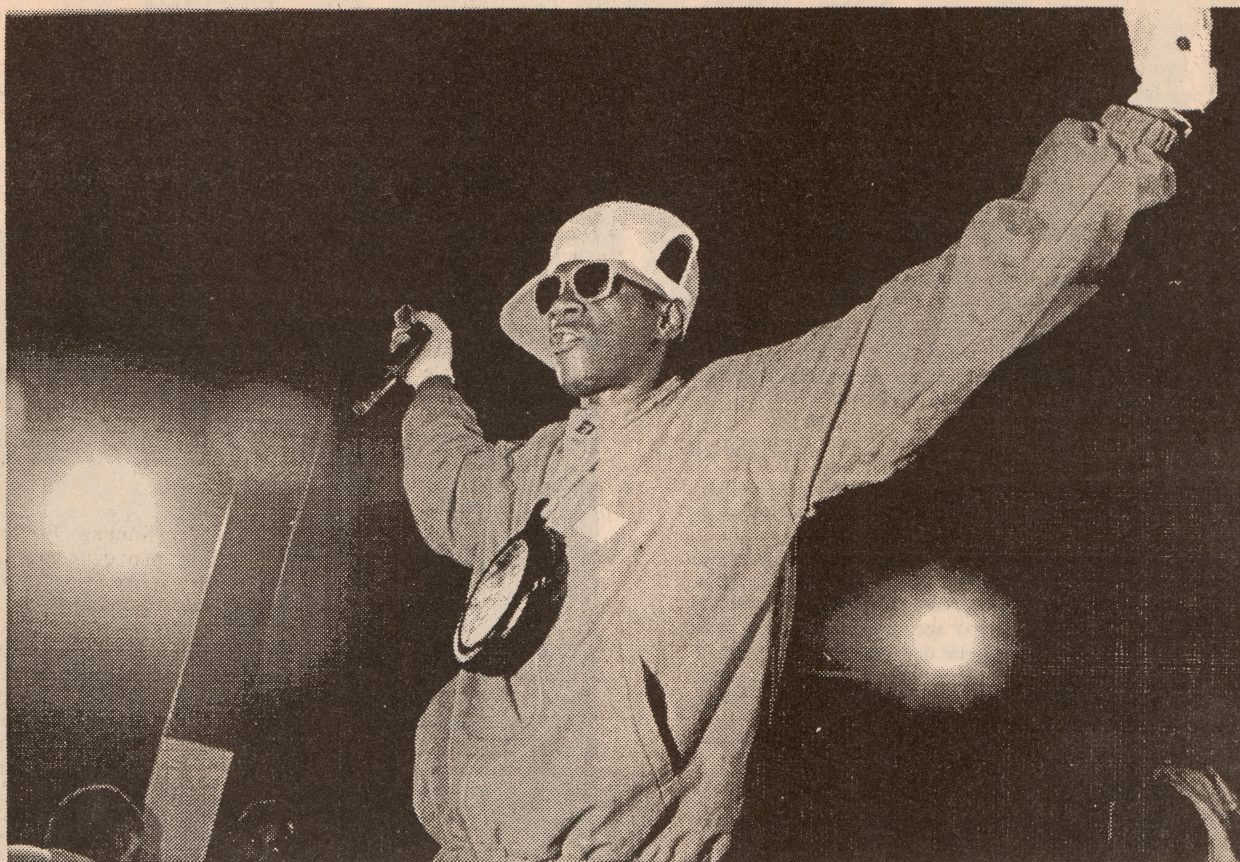
If Stress City weren't a record album, it'd be a doctorate thesis on urban psychosis. The deceptively simple and often pretty songs camouflage a progressively more chilling narrative, as the lyrics carry us from the bucolic daydreaming of "Desert Reality Bloom" to the inner-city paranoid freakout of "White Wonder."

I played this album twice, the first time merely listening to the music. The band - Kevin Thomson on guitar and vocals, Jason Asnes on bass, and Jeffrey Hoskins on drums - is best known for a manic, bludgeoning noise assault onstage. They've progressively tempered that sound on vinyl, however, from the murky, frenzied debut of Reality Bath to the neo-psychedelic sludge of Mind Furnace to the many slow, melodic songs here. Much of it bears a strong resemblance to Das Damen, with Eastern-sounding chords, wavering offkey vocals and explosions of intense, almost furious riffing.

The second time through, I read along with the lyric sheet, and by the end of the album I was a nervous wreck. There's a song about a neighborhood voyeur and the crack addict whore he spies on, another about insomnia. The words often take on the banal dynamics of badly-written college poetry ("mix and match our matchstick mountains/so easy to ignite and ignore"), but the uneasiness of the vocals and the mercurial shifts in tempo and volume work together like too much black coffee on a sleepless night. The "prettiness" here is an illusion; a picture-perfect bowl of fruit whose pulp has gone rotten and maggoty. Nice Strong Arm has made a record that David Lynch would be proud of.

- Jim T.





## PUBLIC ENEMY

Photo by Shawn Scallen

### PRONG

Live at CBGB, 3-song EP  
Epic

This 3-song, 1-sided 12" is also featured as a bonus when you buy the CD of Prong's newest lp, "Beg To Differ." I'm not even sure if this vinyl is for sale or just a promo thing. Prong is fucking god. Plain and simple. Why? Because there are no metal bands ('cept Metallica and maybe Kreator) who use their brains. Prong do. And there are no metal bands who are willing to go beyond their formulated, predictable style. Prong are. And there are no metal bands with balls enough to sing about shit other than getting their dicks wet or how pretty they look with just the right amount of makeup. Prong just flush that bad load of shit down the toilet and do something DIFFERENT, while maintaining enough power and emotion to retain the core of their own fans while constantly attracting new fans from different genres of music. Now they're on a big-time label and hopefully more people will be picking up their Important wax. You need this.

- John L.

### PUBLIC ENEMY

Fear Of A Black Planet, lp  
Columbia/Def Jam

I don't agree with the majority of their politics and I think Chuck D's agenda is too muddled to be truly effective at this point, but God damn if this ain't the most aggressive hard-hitting and flat out intense album released so far this year. With their relentless rhythms and time bomb beats, PE reach a level of inspired aural anarchy that most hardcore and metal bands can only aspire to. If they bother you that much, chuck the lyric sheet and groove on the tunes. If you can't dig it, at least learn to deal with it. Because it is the future, whether you like it or not.

- Sal C.

### RULE OF THUMB

"Don't Look Down"/"Education" 45  
% A. Quatrone, Box 060997, Staten Is. NY 10306

Another of those local pop/core bands with at least one member who writes for a fanzine (this one, in fact). That notwithstanding, what makes this stand out is the special guest vocalist, none other than Dave Smalley. On "Education" - which is the more typical Rule Of Thumb tune - Smalley's vocal style of screaming everything AS LOUD AS HE POSSIBLY CAN goes against the song's already jerky tempos and ruins what should have been a fairly catchy chorus. Sorry, Sal, but it just doesn't work. The other side is a (deliberate, I hope) Descendents/All pastiche, and a near-perfect one at that, with every old Bill Stevenson trick (ascending power chords, start/stop chorus, etc) played to the hilt. And on this song Smalley's vocal fits perfectly. Still, Smalley's vocals make this a gimmick record more than anything else; I hope the band sells a lot of them and uses the dough to finance a real Rule Of Thumb record soon.

- Jim T.

### SCATTERBRAIN

Here Comes Trouble, lp  
In-Effect

Featuring several former members of Ludichrist, including Tommy Christ, Scatterbrain offers yet another ragtag bunch of ex-NY hardcores trying to find a new sound and coming up with something suspiciously akin to Murphy's Law. Funk, rap, and goofing around play large roles in this mixture, and while Scatterbrain do offer a few surprises - the thrashified version of Mozart's "Sonata #3" is cool - most of this is predictable post-hc party funk with dopey lyrics; to wit, "I'm With Stupid," "Don't Call Me Dude," and "Goodbye Freedom, Hello Mom," which steals its hook from the Runaways' "Cherry Bomb."

- Jim T.



## THE SCHRAMMS

Walk To Delphi, lp  
Okra

Hoboken baseball fan and guitarist Dave Schramm has long been noted as a premier sideman; his sinewy licks contributed to many fine Yo La Tengo shows and he's done his bit for Myra Holder, Jon Klages, and a host of others. Here he steps out on his own long-player for the first time, backed up by his own collection of talented sidemen, including bassist Al Greller, superdrummer Ron Metz, and keyboardist Terry Kardyes. As you'd expect, there's some primo guitar work throughout, especially on "Living In Confusion" and "Big Stink." Most of the other tunes kick along quite pleasantly, with a sound that's part garage, part country, and a touch of folk/rock ala' Richard Thompson. Schramm's not much of a singer, though, and his deep mock-country yowl grates a bit after two sides of vinyl. Still, there's enough fine playing to keep you coming back, especially on the instrumentals, which're my personal faves.

- Jim D.

## SILOS

The Silos, lp  
BMG

I can't say I've been a big fan of this band, although I do admire the way they emerged unknown out of some basement in Jersey City a few years ago and pretty much conquered the Rock Crit Establishment (if not the charts) seemingly overnight. But live, heck, they're like watching paint dry. And this lp - which sounds a bit more countryish and rootsy (what kind of roots grow in Jersey City) - may have its champions, but I can't find a damn thing interesting about any of it.

- Jim T.

## SLAUGHTERED GRACE

"Terror Unleashed"/"Disability"  
PO Box 1050, Lodi, NJ 07644

Gallumphing thrash with an ironic edge from these Lodi-based metal cretins. "Disability" rages at 120 mph as it tells the tale of a guy who got drunk, fell down the stairs, and wound up crippled. Lots of fun, huh?

- Jim T.

## SPRINGHOUSE

"Menagerie Keeper"/"Soul Astray," 45  
SOL

I wish I had more to say about this record, the vinyl debut of Springhouse, which is usually referred to as "Jack Rabid's band" (he's the drummer and sometimes vocalist). Acoustic pop with heart, not really as zippy as what you'd expect given Jack's favorite bands (Buzzcocks and Naked Raygun, to name two). Then again, he used to like The Smiths a whole lot too. The mix doesn't do justice to Mitch Friedland's guitar, although the vocals come across beautifully.

- Jim T.

## SUPERTOUCH

"What Did We Learn," EP  
Combined Effort, Box 5341, Astoria NY 11105

Supertouch's first - and long overdue - vinyl helps establish them as the standard bearers for NY's classic hardcore sound - heavy but not metal, full of tempo changes, harsh and reflective of the reality of the streets. "What Did We Learn" starts with a long guitar intro, until Mark Ryan's vocals kick in with a tough appraisal of the NY hardcore scene: "A music so young/just like us... We watched it all fall down/and left it lying on the ground." Side Two's "Climbing Aboard" is a scathing indictment of the straight edge movement's sheep-like mentality. The EP finishes up with "On Three," a song about the struggle for self-identity. The music is harsh, Ryan's vocals deliberately grating against the more melodic parts of the music. This isn't Sick Of It All, with their catchy singalong choruses, or Killing Time's brutal metal-mosh, but like them, Supertouch has emerged as one of the few NY hardcore bands that still seem to matter.

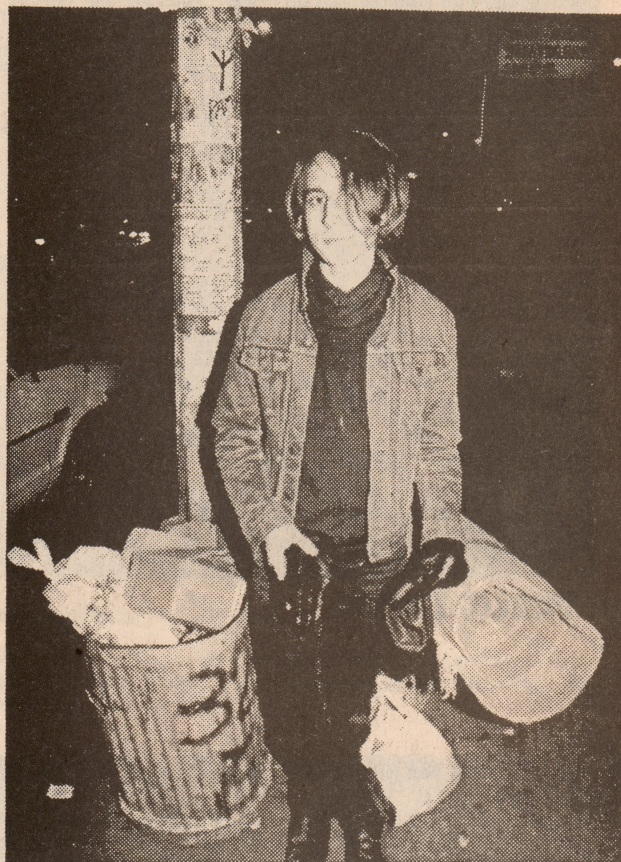
- Jim T.

## BILLY SYNDROME

Vicious Burger, lp  
109, 115 St. Marks Pl, New York NY 10009

Real self-indulgent, homemade album of "protest" tunes. Billy says the music industry stinks; fine. Billy says the military is evil; fine. Tell me something I don't know! I guess friends of Mr. Syndrome might get a kick out of this, but what any non-compadre might find enjoyable here is unapparent to me. And a rap cover of Woody Guthrie's "Pretty Boy Floyd" might have seemed like a good idea on paper, but that's where it should have stayed. Yuck.

- Sal C.



## Kurt Ralske/ULTRA VIVID SCENE

### ULTRA VIVID SCENE

Joy 1967-1990, lp  
4AD/CBS

Unlike the last 4AD discovery to go bigtime, Ultra Vivid Scene's Kurt Ralske doesn't have to resort to 4-letter words or bursts of angry pidgin Spanish for shock effect. His best songs (and not just the melodies, or the lyrics, but fully realized songs) will spike your brain like a hit of morphine. This new lp has two of 'em - "Staring At The Sun" and "Three Stars" - both of which also appear on a 4-song EP along with two non-lp tracks. The rest of "Joy" more than lives up to its title, although there are a few too many synth-heavy slow numbers for my taste. Still, no one's doing the Velvets any better than "Extra Ordinary" these days. A friend suggested to me that Kurt's pop sense might be what the early dBs would have sounded like if Chris Stamey had been transfixed by British instead of Memphis pop; and there's certainly an element of Early '80's Hoboken to these songs, with their languorous melodies and fluid guitar parts. But there's enough synth work and digital percussion to mark Kurt as a Post-Modern Boy too, although for my money he's a far brighter talent than the sloppy Greboids and much less derivative than the Rent-A-Riff Reid Bros. CBS has licensed this for release here which means you not only don't have to buy it as an import but you'll even be able to find it in Sam Goodys and K-Mart.

- Jim T.



**WARZONE**  
Warzone, lp  
Caroline

I love irony. The first promo CD I get from Caroline Records and it's Warzone, former champions of the Lower East Side's no-income squatter skinheads. Doubly ironic, given the band's role as onetime leaders of NY/HC's skins, has to be Warzone's decision to renounce hardcore and try a new musical direction. I'm not sure what to call it - and as is evident by the painfully awkward vocals and macabre mix of hard rock, heavy metal, pseudo-whiteboy rap, and artsy-fartsy acoustic guitar intros, the band's not too sure about any of this either. Mostly this sounds like a misbegotten fusion of Murphy's Law and Skid Row, except for "Young And Unaware," a well-intentioned anti-child abuse song with all the subtlety of a late-night Public Service Announcement. Lead singer Raybies is using the name Ray James these days, by the way. Don't forget the struggle, don't forget the streets, Ray. And don't forget your CD player, either.

- Jim T.

COMPILATIONS

**TEN ROIR YEARS**  
Cassette  
ROIR

Neil Cooper came up with this idea of a cassette-only label ten years ago and since then, ROIR has become one of the great archivists of punk rock. With so many major labels deleting this great stuff from their catalogs, where else can you find primo

cuts (many of them otherwise unreleased live versions) from the likes of Durutti Column, Buzzcocks, Fleshtones, Dictators, Dickies, MC5, and Bad Brains? As either an exercise in nostalgia (for old geezers like me) or an introduction to the last ten years of loud, cool bands, you're going to enjoy this tape.

- Jim T.

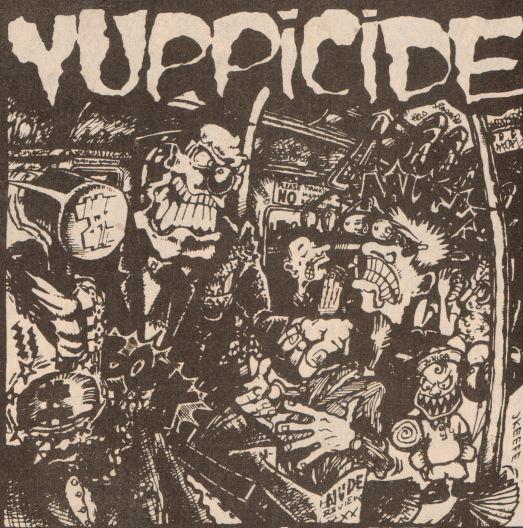
**THE WORLD'S IN SHREDS - Vol. 4 - NJ**  
Shredder, 181 Shipley St., S.F., CA 94107

Lots of kids write me from around the country and ask me about the NJ scene, and I can never figure out what to say. There are lots of bands, sure, and a few clubs, and every now and then one of them puts out a record... But a scene? I dunno. And oddly enough, this 4-song, 7" compilation from San Francisco perfectly captures the fragmented, regional disparity of the NJ's hardcore. You get two grizzled veteran bands, The Undead and the Parasites, both influenced by early punkers like The Ramones and Misfits, each contributing a zippy punktoon. Then there's P.E.D., with their goofy rap, "I Am The Sam;" A Priori's passionate up-with-people anthem "Too Much To Hope For," and the '77 Britpunk catchiness of Sticks And Stones. The only band here that has a "modern" hardcore sound is Separate Peace, whose fast 'n hypermelodic "Need" recalls the popcore icons All and the Descendents. A nifty collection and it's on colored vinyl too.

- Jim T.

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I recently organized an alternative folk festival at the Knitting Factory. My goal was to bring something different than the usual brand of avant/improv/noise/loud brew to the club. It would be cool to hear lyrics and acoustic music for a change. Although the response was great for each of the four soloists and two ensembles, they each had little in common, music or message-wise. Each performer seemed to connect on a different level with the remaining audience. There are so few truly great lyricists/poets in contemporary music, that most listeners have given up listening closely. Hence, with the closing of Folk City a few years back, there have been fewer places for local folk music to thrive in NYC. Still, a small but strong local folk scene continues to flourish through the cracks, and the need for these festivals continues. Both the Fast Folk and NY Trash comps have their gems, and even Shimmydisc guru Kramer is producing another NY folk/rock comp. So songwriters continue to deliver their message; we just have to make the time to listen.

Special thanks to Laurie Es for turning me on to Holy Regalya. HR drew quite a large and devoted crowd, dressed in Renaissance costumes and borrowing from an even older tradition of vocal harmonies, acoustic guitars, mandolin, bass, and even timpani. Their music was haunting, casting a nice spell over their audience of mostly long-haired women in nice hippy garb. I felt almost at home.

Two such women sat next to me and handed me their recent cassette release. They're called Barely Lace and their 9-song cassette was a soothing beginning to my day-long Easter tape journey of ten recent cassettes I've received in the last few months. I have a great fondness for deep, lovely female vocal harmonies (Roches, Indigo Girls, Trio Bulgarka...) and this cassette is equally lovely, with gentle production as well. There are songs of angels, horses, and women of pure spirits who are "beacons of healing." I really dig the way they sing in some unknown (Latin?) tongue near the end of two songs. Although the overall feeling is a bit too Utopianesque at times, I too seek to escape from the harsh reality of New York City. Write to PO Box 232, West Park, NY 12493.

Another reason I put together the Folk Fest was to attract some friends of mine from a distant past. Many of them have wives and children now. While only a few turned up, I did get nice letters from some old college buddies. One such response was from an old college roommate of mine (circa 1974-75) from Glassboro State, Frank Ruck, who's now living in Princeton.

## ON THE OUTSIDE

*By Bruce Gallanter*

Frank was always a fine acoustic guitarist and singer at school but did little of his own songwriting. He sent along an 11-song cassette of his duets with another singer/guitarist, Ellery Dyer. Besides the occasional subtle percussion of Brad Hill, the duo played all of the sounds on this fine tape, with Frank doubling on keys, Ellery on harmonica. They call themselves Ex-Tradition, and the tape is entitled "The Road To Gallifrey." They have obviously been influenced greatly by folk music of the British Isles, hence their name. There is a kind of austere and somber beauty throughout, well played and placed instrumentals and fine harmonies as well. Frank wrote more than half of the tunes. It's interesting to note that Fairport Convention played at Glassboro about the time we attended and blew us all away, leaving a profound effect. Fairport had originally been influenced themselves by American folk/rock (Byrds, Buffalo Springfield) but later explored their own tradition more closely, in turn influencing American singer/musicians like Frank. This is when borders tend to disappear. Send for this nice cassette % R&D Music, PO Box 915, Hightstown, NJ 08520.



It's been almost a quarter of a century since the beginning of the psychedelic spiral in rock music, and still new bands adept in their area continue to evolve. Staten Island's Mad Tea Party are not just another band in this vein; they've developed their dark edge with a thick mix of churning double guitars, distorted just right. Most of their music has a unique slow burn, spooky quality, the vocals just whiny enough. Chock full of swirling, oft-confused run-on sentence lyrics that somehow make some sort of twisted sense. Although their sound gets pretty close to being overdone in spots, the compelling vocals and snarling lead guitar pull it off into a trancelike journey. Their 10-song cassette is called "All Hail The Banister" and they've chosen odd stage names like Grand Pepper Of Reality or The Monocle Of Distortion! How quaint! Write to 251 Kelly Blvd, Staten Island NY 10314. A great tape throughout...

It's true, even cool bands can slip thru my fingers. I have seen their too-hard-to-ignore graffiti at CBGB yet I'm amazed that I've missed 'em until now. I'm talking about Giant Metal Insects. The main benefit of my working at a hip music outlet, Lunch For Your Ears, is that I continually get to meet interesting musicians and serious listeners from everywhere, who often bring me tapes to consider. One such customer turns out to be a fan of industrial music and a member of the band in question. Their 4-song cassettes, "Mini Monster," knocked me out. A totally smokin' thick wall of sludge, hard rockin' monstrous roar. From Blue Cheer to Motorhead, on through Scornflakes, these boys know how to rock, thick and mean! Go for it today, sucker! 310 Greenwich St., #4B, New York NY 100013.



# THE LEGENDARY CARRY NATION

Interview by BRYAN DAVIS

## INTRODUCTION

Carry Nation, the legend herself, was born in 1846 (Kansas). Her first marriage to a doctor ended with his death by alcoholism. She latter remarried a minister-lawyer named David Nation. In their home of Medicine Lodge, Kansas, she lectured for three years on the ills of alcohol and more directly, the destruction of saloons. She began (in Wichita, Kansas) visiting saloons wielding a hatchet, smashing liquor bottles and destroying property. She continued her crusade in many American cities and was arrested for disturbing the peace 30 times! She died in 1911.

## THE INTERVIEW

Now that you know the history behind the name, we can get to the real significance behind the band... Not straying far from the path after No For An Answer parted ways, Dan O'Mahony (vocals) and Gavin Oglesby (guitar) were ready to move on, to further their own evolution in the Hardcore continuum. They were joined by friends and locals Steve Insted (drums) and Big Frank Harrison (bass). True to their origins, CARRY NATION (as I see it) embodies the Ol' Californian approach to Hardcore more than any of the band members' prior efforts. Asserting musically an unrivaled heaviness that doesn't lapse into typical stale metal, Hardcore prevails, short of being Crossover (constant riffs and solos absent). The substance of the lyrics are much the same as they were in NFAA, since Dan wouldn't have it any other way; yet they are all arranged in the traditional "4 line" verse then chorus method. Not over-simplifying, the band stays aggressive and still keeps an articulate, distinct sound. Carry Nation's EP, "Face The Nation," on Workshed Records, is the band's debut vinyl and sums up the gist of my praise. Integrity and dedication, it's in the members, it's in the music.

Bryan: Most will assume that Carry Nation is No For An Answer by another name, since both you and Gavin are the primary creative force behind the band. Where do the similarities end and the differences between the two begin?

Dan: Other than lyrically, I think the similarities between the two are very few. I still write as I always have, things that I feel are basically constructive sentiments and might possibly be of some use to others. Musically and vocally, in terms of sound, however, I feel that the two bands are quite different. Carry Nation is at once more traditional and more experimental than NFAA. This being possible due to a healthy cross section of material from back in '85... as if that were really that long ago... and riffs written in '89 and '90. It makes for an interesting blend. Also, Carry Nation has a decidedly more aggressive stage presence. God knows why, but that is what has transpired.

Bryan: Did you hold off on jumping into another band, as you had started your own label (Workshed)?



## GRAVE MISTAKE

PUSH THE NEEDLE THROUGH THE VEIN  
CREATE NEW WORLDS WITHIN THE BRAIN  
YOU BURN THE SYSTEM FROM BOTH ENDS  
WATCH LAWS AND LOGIC FREELY BEND

LET'S NOT ADDRESS THE RISKS YOU TAKE  
OR ADMIT THAT THE CHANGE IS FAKE  
LET'S WATCH REASON LAPSE AND FOLD  
LET'S WATCH CHAOS TAKE CONTROL

[IT'S A] GRAVE...MISTAKE

THE LONELINESS THAT BROUGHT YOU HERE  
THE QUIRK SUSPICION NEED OR FEAR  
HAS TAKEN HOLD AND IT'S STAKED IT'S CLAIM  
RUN IT'S RACE THOUGH RUNNING LAME

YOU BEG TO DIFFER AND YOU STATE THE CASE  
OF OBSERVATION AND CASUAL TASTE  
EXPERIMENTING AND TAKING TESTS  
THAT YOU WILL PASS DESPITE THE REST

[THAT'S A] GRAVE...MISTAKE!





## Carry Nation

Dan: No, actually "Face The Nation" was being talked about occasionally as a sideline even before NFAA broke up. Workshed never really played a part in the decision.

Bryan: When NFAA disbanded, how did you go about recruiting members for this band?

Dan: Once again, it was something that had been pre-established. We had all played together under the tag "Carry Nation" before and there was never any question as to who would be involved in the project... band.

Bryan: As No For An Answer, you inked a deal with Hawker Records (once under Roadracer). Now that both (the band and label) are just memories, are you still contractually obligated to Roadracer?

Dan: Actually, in the absence of John Bello and the Hawker label, the Roadracer people are relatively disinterested in releasing any new hardcore. They have expressed limited interest in some of my work but have been very willing to let me do what I wish with the "Nation" records. No, I guess, is the answer to your question.

Bryan: I find your lyrics to be confrontational, hitting the subject head on. Do they serve not only as a testament to your beliefs but also as a challenge to others?

Dan: I think that the style of my writing strives more as a testament to the intensity of my beliefs on the particular subject, rather than a challenge to the beliefs of others. Also, might I suggest that anytime a question or issue is raised and raised loudly, it prompts others to examine their opinions in regards to the subject. Most often the provocation of thought and discussion will be a good thing.

Bryan: Do you ever hate having to explain yourself when it comes to your views?

Dan: No, I hate being hated or resented by those not having the strength to ask and explore their suspicions in person. I would not go public with any statement if I didn't expect to be questioned.

Bryan: In the song "Face The Nation," you are critical of those whom many would perceive to be your peers; as in NFAA's "Answer Me," you attack those who uphold the straight and narrow. If you ask not to judge, then wherefore the conviction? Do you only scold your own? What else might you have them do? If you are subjective about them, won't they be equally subjective to the same extent of whomever?

Dan: In "Face The Nation," the statement is largely reactionary and 'tongue in cheek,' reactionary to the reactionaries if you will. In jest but reflecting on a very real annoyance. "Answer Me" addresses the issue more clearly and is the decisive statement on the issue. If I am, as you say, subjective or critical of whom many would call my peers, I must say that it is because they are my peers, my equals, and in the eyes of many, my co-expressors of some uniform ideal. Indeed, it is only of our co-workers in an equal task that we have the right to be subjective.... all in the same boat and having or hoping to sail together. If I am subjective of them, according to the previously mentioned reasoning, aren't they more likely and justified to be subjective of me and then have we not created a productive self-editing process in the forwarding of a well-intentioned ideal? I do not see where my criticism of them would inspire their criticism of others. It seems to me that it would more likely invite their criticism of myself.

Bryan: Do you see yourself as setting an example?





Dan: Primarily to myself, and then if at all to others, then only as an example of someone adhering mainly to self-created standards. Self-preservation, self-respect, and then the respect of others are the messages I am attempting to send.

[Enter Frank]

Frank: Definitely, I think you have a right to be yourself, but when you are in a band, you are looked upon more critically than the average person and I would not want to be a bad example to anyone!

Bryan: Musically, what do you think is the most promising aspect of the band?

Frank: Hardcore that stays basic but catchy with creativity and intelligence. I think we are all very solid at our positions and we all get along very well.

Dan: Gavin's willingness to constantly explore new tempos and Steve and Frank's willingness to let him attempt many different things.

Bryan: Do you feel that you've made a conscious change in the transition from NFAA, musically or otherwise?

Dan: Certainly we have made some conscious changes, most notably the music has a more aggressive feeling than some of the mid-to-later NFAA material, which sometimes lapsed in energy. Also, with Carry Nation, I try not to think too hard about the long haul and I try to take things as they come, one day at a time.

Bryan: How about you, Frank, where do you find the time to balance Zed Records, Carry Nation, and Nemesis?

Frank: I lead a very busy life in all aspects, but I'm doing what I want and that is very important.

Bryan: Since you and Dan each have your own hardcore record labels, how do you decide which bands each of you will produce... cut a record?

Dan: (Workshed Records, in case you forgot...) I try almost always to release bands whose members I am already quite familiar with. I want to be able to vouch for their credibility. Also, I try to limit the number of my releases down to those acts who really seem to be ripe and well-timed for vinyl.

Frank (Nemesis Records) I like working with local bands, which is not to say that I won't work with bands that aren't local. It's just harder to do and most of the bands I work with, I consider to be my friends. When it comes to business and being unfriendly, I cease to be interested.

Bryan: What are your upcoming plans, respectively?

Frank: New Visual Discrimination lp, Walk Proud lp, "Once And For All" 7", two 7"s by Hunger Farm, a comic book, Pitchfork lp, and Chorus Of Disapproval lp... for now!

Dan: Workshed will be releasing a Head First lp in the summer, tentatively entitled "The Enemy." I am of course close to releasing the Workshed Compilation now than I ever have been before and I am currently working on the Voicebox ep, but I'm not sure exactly what format it will be released as.

Bryan: Tell me about Voicebox.

Dan: Voicebox is the name of a piece of work that Chuck Treece (McRad, Underdog) and I began in September of last year, with Chuck handling all the musical duties and myself handling the vocals and production. We recorded 5 songs and then enlisted the help of Steve Larson and Sterling Wilson (NFAA) to produce a live set and did a show with H.R. at the Country Club (in CA). Voicebox is a confusing piece of work but was an outstanding learning experience and it would be nice to record again in the future.

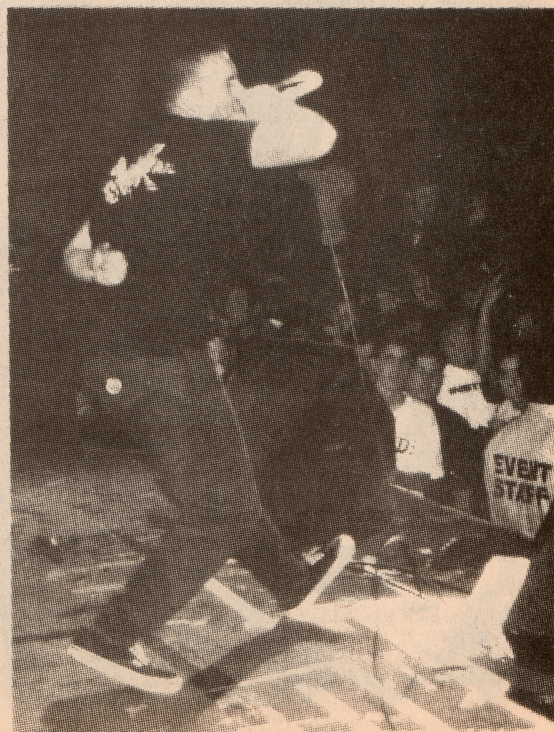
#### FACE THE NATION

YOU'RE MILITANT? OH KISS MY ASS  
I KNOW THAT YOU'RE IGNORANCE WILL PASS  
AND WHILE YOU'RE THINKING "HOLY WAR"  
I'M THINKING UNHOLY BORE

#### FACE THE NATION

YOU PREACH CONVERSION BY THE SWORD  
BUT OF A 5 FOOT 5 INCH HOARD  
IF IT'S TONGUE IN CHEEK HOW'S THAT WORK?  
I'VE SEEN MY FRIENDS ACT LIKE JERKS

#### FACE THE NATION





by Johnny Puke

What would happen, we wondered, if we put a Christian god-fearing straightedge hardcore band on the road with a godless iconoclastic scumfuck like Johnny Puke? Would opposites attract? Or would there be a nuclear meltdown? The following is an account of that meeting from two points of view: objectively, from a tape recorded interview on the road in South Carolina, and subjectively, in outtakes from Johnny's journal. Welcome to the Bedlam Hour Tour Report.

*From Johnny Puke's journal...*

When Jim asked me to do a piece on Bedlam Hour, I was unsure how it would turn out, me of all people hanging out with the South's bastion of positive force straight-edge rock. But when I discussed the idea with Bedlam Hour's bassist, Adam Kolesar, he said the idea of an "On The Road" piece sounded cool, so we decided I'd meet him at his house the next day, and after picking up my mail and a 24-oz. Schlitz Malt Liquor, I was on my way.

Adam greeted me at the door, grinning a grin that doesn't quite seem to match his Incredible Hulk body. Adam is a speech specialist in graduate school at the University of South Carolina, and when he's not busy at school, he's working out, building his refrigerator-with-a-head form. We get in his car and head for Augusta, Georgia, Adam armed with a safety belt and me with a six-pack. Adam is a very tolerant man.

Bedlam Hour doesn't have a van so lots of time and money are wasted as all four members tour to out-of-town gigs in their own cars. After a pleasant 70-mile drive, Adam and I arrive at the gig sit, the College Activity Center of Augusta College. He is pumped up for the show and I'm pumped full of booze and weed. All the while Adam maintains his pleasant demeanor. I guess he's a Libertarian. Guitarist Scott and drummer Brent arrive right behind us, and we all loud out and set up. I'm told lead singer Chuck will arrive a little later, as he has a much longer drive from his home on Fripp Island, SC.

# ON THE ROAD WITH BEDLAM HOUR





While Scott and Brent finish setting up, Adam has me come along for some things they need for the show. Bedlam Hour's live shows have a reputation for being outrageous. Past shows have revolved around themes like "All In The Family" or the "Planet Of The Apes" films. We arrive at a local Kroger's supermarket and I'm told we are there to acquire snack cakes and Frankenbeery cereal. Frankenberry has become a mascot for Bedlam Hour, adorning their t-shirts which exclaim the title of one of their more popular new songs, "Frankenberry Mosh." To our dismay, we find that this market doesn't carry Frankenberry cereal.

"Fuck them then, I won't buy the snack cakes here either," exclaims indignant Adam.

We drive on a bit to a Winn Dixie market and are dismayed to find they don't have any Frankenberry either. Adam carefully examines the selection of snack cakes, letting me in on the fact that he prefers Star Crunch "because they're hard and they hurt when they hit people." I begin to realize that this evening might not be as boring or wholesome as I had feared...

## BEDLAM HOUR

Chuck: I'm not going to deny that I like it for social reasons, because there's a whole lot of cool people out there to be met, who I just love talking to. And it's definitely not for the money, because we don't make any money. It's just for the enjoyment of doing it and having people listen to something that you created, that you made with your friends for fun. And kind of communicate back to you through it. For us, it's almost like we just want to show that some kids from South Carolina, of all places, could somehow keep a band together and make the thing work, and do reasonably well, at least well enough to keep doing it. I think the main thing that's kept us together is just unconditionally do not stop. We've had eight lineups and all kinds of different schedules and different jobs and disasters, but we have not stopped. And that's the whole point. The only way to get good is to play out. If you stop for a long period of time, you have to relearn all your songs.

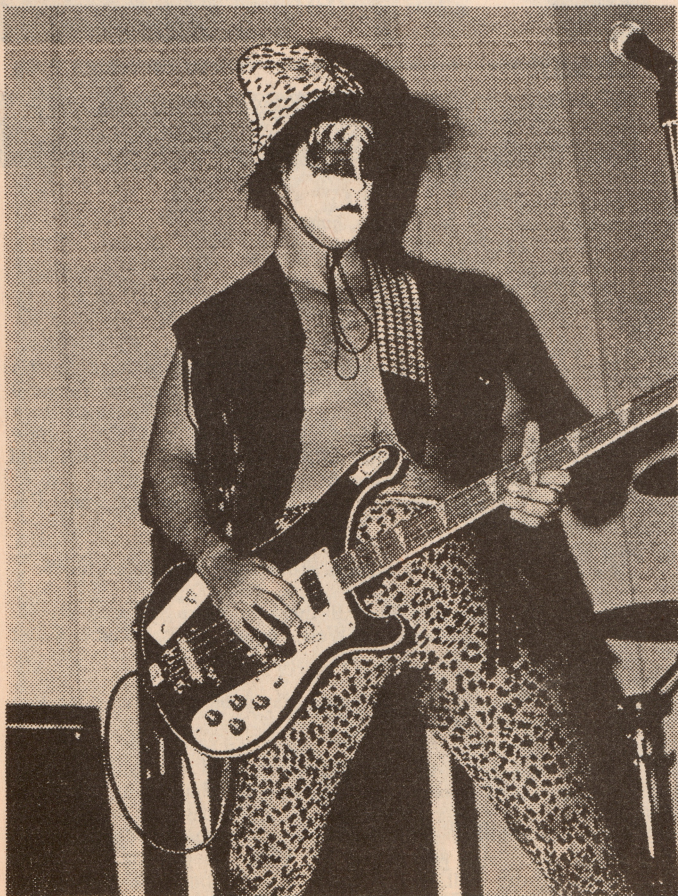


Photo by Johnny Puke

Adam

Johnny: So you're the only original member left.

Chuck: That's true.

Johnny: So Bedlam Hour could just be Chuck Hour.

Chuck: Well, not really, not anymore. See, now, these guys who are with us now have been with us the longest time of any combination.

Johnny: So what is it really like being a straightedge band?

Brent: I don't even really look at it that way. I think, getting a good image and everything is important. I think everyone should have the right and privilege to do whatever they want to do. I don't believe in sitting there and shoving something down someone's throat. But I believe in expressing your views. I'm in the band just to be playing music, have a good time, meet different people, and just hang out. And maybe if you get your message across, that helps too. That makes you feel a little bit better.

*From Johnny Puke's journal...*

*Quite a crowd has gathered, mostly young hardcores, lots of spikey heads and mohawks here, for bein' such a backward-ass town. Down the street from the college is a fast food fried chicken joint called Wife-Saver. You get the mental image of an entire chain of Wife-Saver restaurants in backwards-ass, country-fuck towns with ads like "Save yourself the time, save yourself the work, save yourself a beatin', satisfy your man with Wife-Saver fried chicken!"*

*The first band goes on. They're all high school kids, short hair, YOT t-shirts, X's on the hands...you get the picture. They call themselves Immorant Deceit or some such. The band's not bad, this being their first show, and there's quite a bit of slam action already. The crowd is eager for action. The worst thing about Immorant Deceit is they all painted the old Kevin Seconds black shit under the eyes, something I find a very irritation affectation.*

Johnny: When people think of Bedlam Hour, though, they're going to think of that first record on Positive Force, and the 'get off the drugs' thing. It would be kind of interesting if you had four people who are in a band that expresses that idea who don't necessarily agree.

Brent: I don't really look at it that way. I'm just in it to play music and have a good time. What they express, that's cool, and I agree with it.

Johnny: What would you do if there was a song that you didn't agree with?

Brent: That would have to be something really off the wall, I guess. I guess I'm a pretty open person. I'm open to what think and what they like. I guess that's a fault of mine, or maybe not, maybe it's good. So I'd probably do it, you know. If it's a song that musically I didn't like, then I might not do it. Chuck writes great songs, he writes excellent lyrics. The music has changed and the band's style has changed, musically and lyrically.

Johnny: You guys played a rugby party?

Brent: Yeah, total college scene. A bunch of people getting whilst we did play "Get Off The Drugs," throwing beer on us, which I didn't like too much. They do like us, I guess. I can't speak for them, actually, but they seemed to have a good time. They moshed it up. But it's a different kind of mosh, more a rugby mosh. We did play this one party, we thought it was gonna be a rugby party but it wound up being a drunk wannabe-jock redneck party, and it ended up being a total riot. The walls in the place were demolished, the floor was demolished. They didn't take it right. They thought, you know, it was beat each other's ass, kill each other. Everything ended up being fights, everybody left to go outside and fight. So that wasn't too much fun. But the rugby parties are fun. But, you know, I always liked the all-ages shows too. With all-ages, you get the younger crowd. They're really into it, having a good time. They're not so burnt out on everything. They're still youthful, still wanting to be experienced. I like that a lot, I like experiencing people, in the musical sense.



From Johnny Puke's journal...

Backstage, I'm asked if I wouldn't mind participating in their show. Chuck has brought a giant monster costume and asks me if I would wear it and do a dance during their last number, "The Frankenberry Mosh." I reluctantly agree, wondering what sort of weird shit is in store when Bedlam Hour hits the stage. This is no run of the mill Positive Force band, I think to myself.

As *Immoral Deceit* ends, Adam and Chuck disappear into a nearby bathroom to get dressed. Brent informs me they prefer to perform in costumes, while Brent's "costume" consists of taking his shirt off. Guitarist Scott needs no costume, as he has mastered the speed-metal Mudhoney art of working the hair. After a short break, Bren and Scott take their positions, and Chuck and Adam enter the room.

The punks all begin to yell and roar with laughter as Adam and Chuck enter, wrestling-style. Chuck closely resembles a brunette Tesco Vee, with his small shirtless frame accented by silver-sparkle flared-leg Elvis pants and an equally goofy hat. Adam follows behind wearing nothing but a Depends undergarment and screaming about Georgia peaches.

*Bedlam Hour* takes the stage and the house finally begins to rock. The rent-a-cops look on in dismay and disbelief as the crowd - which has now grown to about 200 - begins to bop and slam to the pop-hardcore bouncing off the concrete walls. Sing-song choruses share a bed with metal-tinged mosh/thrash with uptempo drumbeats, but the band never rushes things or goes into hyper-thrash mode. They showcase a few of their newer songs to this eager crowd, and mix it all in with songs like "Grey Sweater" and "Castle Of Hope" from their 1987 lp, "Rock The Cradle." All the kids here know the songs from the album, sharing the mike with Chuck, who grins from ear to ear. Chuck is quite a frontman, with the intensity of a hyperactive Baptist child deprived of Ritalin. He constantly changes hats, from a Bugs Bunny chapeau to a Sherlock Holmes-style deerstalker. I'm enjoying all this immensely, having never had so much fun with a "positive" band. To make it all the more ridiculous, Chuck shoves the mike right into my mouth forcing my stoned brain to sing along to the band's anthemic straight-edge ditty, "Get Off The Drugs." The set continues, never losing its momentum. Adam shouts during one of the breaks, "Are you ready for a snack?" The audience knows what he's talking about as they all crowd around him while he opens the box of Star Crunch and announces, "Yes, kids, it's *Bedlam Hour*, the only band that feeds you." He does his best Freddie Mercury imitation as he leads the crowd in a chant of "We will, we will FEED YOU!" The kids scramble for the Star Crunch cakes, tearing open the packages and devouring the cakes and smearing the creamy white filling all over each other.

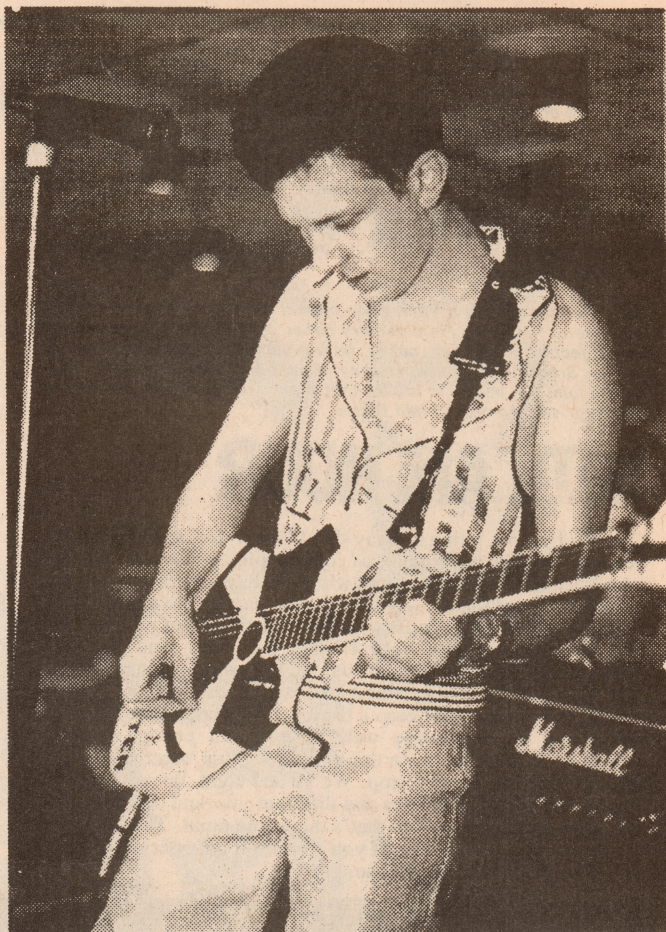
A few songs later, the band tosses out a donkey-shaped pinata, fashioned out of bright green and red papier-mache, and stuffed full of - get this - sugarless bubblegum. It is, of course, immediately destroyed and all of its sweet entrails happily devoured. As the show nears the end, I do my "Frankenberry Mosh" dance, a ridiculous thing that I'll leave to your imagination. Suffice it to say I looked like Sigmund The Seamonster with a hot foot, and managed to fall over amps and drums at the end, a clumsy, drunken Frankenberry monster.

## BEDLAM HOUR

Brent: The record we have in the can [The Inter-Racial Sharing Of Snack Foods lp], we all play on except our new guitarist [Scott]. I'm really looking forward to getting it out. It was a lot of fun recording. But we just can't seem to find a label right now. It's like, different stories, different labels. They're either folding, going under... Y'know, the alternative labels. Not all of them, but... We just don't seem to be their genre of music. They all seem to really like the music, but we're either too hard for the label, or we're not punk enough for the label. So I think we're just going to put it out ourselves. And this summer, we want to get another one recorded, with Scott, of all the new stuff. I'm really looking forward to that.

Brent: ...keep some drums going, get some lessons. After school, I'd like to go to P.I.T., the Percussion Institute of Technology.

Johnny: You're the only member who isn't planning on making the move?



**Chuck**

Photo by Johnny Puke

*Bedlam Hour* is:  
Chuck Walker, 24, lead vocals, guitar  
Adam Kolesar, 26, bass, vocals  
Scott Kenealey, 21, guitar  
Brent Long, 20, drums

Brent: Well... I'm not sure. And we're not sure what Scott's gonna do yet either. Chuck will go, once he gets his financial situation in hand. And Adam's definitely going, because he's getting out of school and he's getting a job in D.C. or New York, whatever comes around. But I don't know. I love the band and everything, but it's more of a personal move for me, just to get my life straightened out a little. Trying to find out where I'm trying to get to.

Johnny: What'll you miss most about being in *Bedlam Hour*?

Brent: Uh, comradeship. All these guys are my best friend. Playing out, playing punk. Well, "quote" punk. Maybe a fast sort of rock 'n roll...

Johnny: You don't think you'll play punk anymore after you leave *Bedlam Hour*?

Brent: I'm not sure. I may not be in a band for a while. I may just get some lessons, get a little more diverse in my style, sharpen my chops up a little... I'd like to tighten myself up a little bit, chill out on the band scene for a while, and then maybe come back in a year or two. But if they keep it going - and I know Chuck will, and Adam will, and Scott is really into it - then I'll come back to it. A part of me will always be in *Bedlam Hour*.



*From the journal of Johnny Puke...*

*On the way home, Adam informs me that Bedlam Hour are playing as a wedding present for a friend the next night. Supposedly, after a while at the reception, the bride and groom will feign leaving in order to weed out those that would be less tolerant of punk rock. Adam tells me to arrive at around 8:30 pm at Columbia's Radisson Inn, where the reception is taking place.*

*The following night I arrive at the Radisson at 8:30, dressed pretty fancy for me - my fancy rockabilly shoes, black pants, and a dressy shirt. I figured by the time I arrived, most of the older folks would have cleared out. Wrong again! Things are running way late and the reception is just getting started. I catch up with Adam, who's wearing a white tuxedo and looks like he just stepped out of a coffin. "Things are running a bit late," he says. No shit. Outside, I meet Scott, who's wearing jeans and a t-shirt. "Oh fuck" he says. We decide to leave and come back later when more of the Shriner-types have left, so we go to my apartment, where Scott fills me in on Bedlam Hour's future plans.*

*"Adam and Chuck have given the band 5 more years, they're going to stick it out that long. They're talking about moving to New York or D.C. and I've said I'll go with them. Brent is still in school and he's going to try and study drumming, so I guess we'll have to find a new drummer wherever we end up."*

Chuck: The thing with us is, usually, anybody who sees us, we get a good response. Because we'll play something out of our whole set that might appeal to them. If they're a punk or a skinhead or whatever, there's some moshy stuff they might like. And if it's more of a college crowd, there's the other stuff. In a lot of cases, different people can hear different things in the same song, which works well for us, we have so many different influences and all. But when our first record came out, as far as critics and all that, Mike Gitter really liked it, he did us right. But I think there was a stigma against it because there was some kind of grudge thing going on against straightedge bands, positive bands, especially bands on Positive Force. It was real hip to rag Kevin [Seconds, who owned Positive Force Records]. That didn't help us.

Johnny: What has the influence of 7 Seconds been on your band?

Chuck: Through 7 Seconds, we met a lot of bands and made a lot of friends in the Positive Force family, bands like Token Entry and whatnot, and by working through that we've been able to like swap gigs and get to play D.C. and New York and places that we've got to play. But the connection as far as that goes has been an inspirational direction, because I've always like them and I liked the label. And then they helped us get started. But it's kind of petered out now, because we've kind of gone in different directions, and they're busy just trying to hold it together.

Johnny: Well, you know, a lot of the flak that they've taken, or that Kevin's taken, has not been undeserved.

Chuck: Well...he's flaky. I love him but there's a lot of loose ends that could be tied. But I don't want to say anything bad about Kevin. There might be a few loose ends that never got tied but we're all guilty of that, I guess. Sometimes, to stay motivated in a business where there's not money, and where if you start making a little bit of money and start doing good, you instantly get criticism from people who aren't even in bands, who don't realize it sucks to make a hundred dollars after you haul in your own p.a. or whatever... So we could all equally be slack 'cause it's really hard to stay motivated in what sometimes seems like a thankless job. But it's something that we're all driven to do, I guess.

Johnny: And that's why you've been through eight lineups?

Chuck: Oh, I'll never stop. This is my life, right here. This is what I love the most. And this is my outlet for everything. We've fought this long, I'm not going to stop when it starts going good.



Photo by Johnny Puke



# BEDLAM HOUR

*From the journal...*

*I arrive back at the wedding just in time for soundcheck. As soon as Chuck begins to tune, everyone's ears perk up. He strums a few chords, which thunder through the ballroom with immense volume.*

*"Shit," Chuck screams at me, pointing to his amp. "It's only turned up to 1."*

*Finally it's showtime and Adam and Chuck appear. This evening, Adam is in full Gene Simmons regalia and Chuck has a Hawaiian getup, complete with grass skirt. The band breaks into "Guardian Angel". All the younger college radio and alternative types move closer to the stage, lending the band a little support; but behind them there's about 60 wedding guests who have never heard hardcore before. The groom's family looks confused. The mother of the groom tries to hide her bewilderment by trying to dance, the results being one of those indescribably precious moments. Never before have I seen a sight like a 60-year old woman, no doubt raised on Benny Goodman and Guy Lombardo, trying to dance to Bedlam Hour. Despite the unusual circumstances, the band manages a tight show. At one point, Chuck throws out the pinata and it just lays there on the floor, the crowd looking at him as if to say, "What do you want us to do with that?"*

*As is the traditional post-Bedlam Hour practice, I bug out after the show with Chuck and Brent. We discuss punk-type things and have a generally good conversation. I think back at how I had dreaded hanging out with a straightedge band, how they'd be so weird, so straight. I think about how silly I was to pre-judge them. The talk turns to tattoos. I ask why Adam is the only band member who has one. "Oh I'm thinking of getting one too," says Chuck. "I think I'd like to get something religious, like John 3:16, or something." He gives me that little ambiguous giggle to where I can't tell if he's joking or not. Our food arrives and as I dig in, I look up to see both Chuck and Brent with their hands folded, eyes shut, and heads bowed in prayer. I thought it kind of noble, but definitely weird. A punk band that prays!*

*Bedlam Hour have had a new album in the can for well over a year, and now plan to release it themselves as a double 7-inch package. It's called The Inter-Racial Sharing Of Snack Food Cakes. I'm glad I gave them a chance. I not only discovered a band I really like, but I made some good friends as well.*



Photo by Johnny Puke

**Adam**

**Brent**



Photo by Johnny Puke



# Record Reviews

Record, tape and CD reviews this issue are by Tom Angelli, Tom Brebric, Sal Cannestra, John Lisa, Debi Rotmil, Jodi Shapiro, Erik Szantai, Jim Testa, and Ben Weasel.

## AGITPOP Stick It!, lp Twin/Tone

They've been around for a while now but I just can't picture Agitpop being anyone's favorite band, know what I mean? Their new album is yet another collection of off-kilter rock 'n roll (with a little c&w thrown in), but they neither the chops of the Minutemen or a songwriter of Westerberg's caliber, to name two of their biggest influences. So while it's all pleasant enough, there's nothing here that's going to change your life. But what do I know, I still think records can (!).

- Sal C.

## ANIMOSITY

Get Off My Back, EP  
Mosh Pit, Box 9545, Colo.Springs, CO 80932

Why do good people put out bad records? There's nobody I'd rather get behind than the dudes at Mosh Pit, but this 5-song thrash mess spews out the kind of stupidity that even the term "heavy metal" can't justify. Animosity was probably meant to be the Spinal Tap of rebellious adolescent hardcore - hate your parents, kill yourself, rape your girlfriend. But irony only goes so far, and this goes TOO far.

- Jim T.

## ARCWELDER

This, lp  
Big Money, Box 2483, Loop Station, MN 55402

This Minneapolis group didn't change their name in time for the sleeve to go to print, so if you're on the lookout for this record, look for Tilt-A-Whirl, not Arcwelder. Apparently, Tilt-A-Whirl is a trademark for a renowned vomit-inducing amusement park ride who owners threatened to sue if the band continued to use the name. Anyway, this latest lp has guts. One good tune is "What Have I Done To Me?;" the drum beat and bass really get under your skin. The rest of the lp continues in the same vein. What I like about it is the atmospheric sound, almost like being in a grungy, dark club absorbing the underground world. Leading vocal is a bit muffled in tone, somewhat akin to Bob Mould (nothing wrong with that.) Their sound is dank, and purely progressive.

- Debi R.

## ATROPHY

Violence By Nature, lp  
RC, 225 Lafayette, NY NY 10012

This muck is the same old heavy metal crap that comes down from Rock Hell every day. The press release claims this is an intelligent band, but I claim to differ. The first cut, "Puppies And Friends," depicts the horrors inflicted on laboratory animals... Sorry, the tempermental rantings of these guys make me believe they'd eat animals live rather than save them.

Atrophy touches on subjects like "stereotyping children" (whatever that means) and euthanasia, all of which is admirable. But I'm a stickler for hearing and comprehending the words of topical lyrics, and the Sex Pistols articulated better than this band. All the songs sound the same, as Brian Zimmerman's vocals screech until you visualize blood spouting from his mouth. Intelligent? Nah. If you crave this headbanger stuff, I recommend Ministry. Their metal passion works, whereas Atrophy is just a waste of electricity.

- Debi R.

## BASTARDS

Monticello, lp  
Treehouse

Wow! Killdozer and Nirvana in a head on collision. Extremely damaging, droning guitars with disturbing, painful vocals/lyrics. This lp serves as a fine follow-up to their two



classic 7" releases, "Frank" and "Shit For Brains." Sounds like these twisted hate-mongers could teach Sabbath a thing or two about sounding heavy (and rocking). And when we speak of mentality, well, this is one wreckord with absolutely no socially redeeming values, which means it kicks hefty butt, to say the least. Can't wait to see Geraldo have a special on how they're teaching your kids to chew tobacco, drink, worship Satan, and say the word "Fuck." Should go over big with Sub-Pop hipsters. Sickening back cover. Good job.

- John L.

## BULIMIA BANQUET

Party My Colon, lp  
Flipside, Box 363, Whittier CA 90608

The Banquet's second lp on Flipside, and my final conclusion? Off-centered, off color, dirty, droning, mellow, frantic, squimish (?), disorienting, bizarre, nonsensical, limber, "happening" structures of music. Some trademarks of theirs include take off/stop/start, annoying slow to upbeat (Descendents influenced) fiddlings. P.S. Amazingly hip cover, amazingly hip female vocals, and an oddity WFMU would get a boner for.

- Tom A.

## THE CATTLE

"Cattle Call" 7"  
Dionysus

The Cattle play mid-paced, country-influenced rock with a nice, soft buzzing guitar sound and a smooth, rolling drum beat. Occasionally, they throw in some noisy loops or echoes to make things interesting. It's also kinda funny to listen to vocalist Al Perry do a poor Tiny Tim impersonation on the title track, which is the only downer to an otherwise cool 7" slab.

- John L.

## COWBOY JUNKIES

The Caution Horses, lp  
BMG/RCA

After last year's masterful cover of Lou Reed's "Sweet Jane," Cowboy Junkies met much acclaim despite some criticism that their tranquil tempos were a bit tedious (i.e., yawn...). Those reviews drove me away and I never did get to hear the debut album. As for The Caution Horses, Margo Timmins does have a way with a song. Her breathy, sorrowful vocals are sweet alongside the mandolins and slow guitars. The album is much the same throughout; mellow, dreamy, and really, really slow. If your heart's a'breakin' and you've just ridden off the dusty trail, grab yourself a margarita, dust off this Junkies lp, and find a red twilight summer's day. Once all that's in place, let the warm, dry breeze wash over you, and drown your Cowboy woes away. Or better yet, put on the Red Hot Chili Peppers and live a little.

- Debi R.



### CRISIS PARTY

Rude Awakening, lp  
No Wonder, 18653 Ventura Blvd., #311, Tarzana, CA 91356

Nothing happening on this lp except lots of self pats on the back, and some "Yeah, boycees" between cheesy metal solos. A bar band with a record deal.

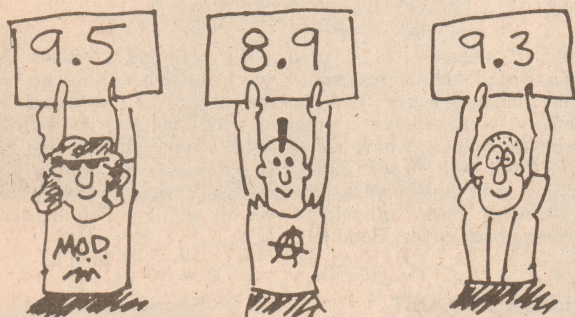
- Tom A.

### CYNICS

Rock 'N' Roll, lp  
Skyclad

I guess it's best to think of the Cynics are the modern keepers of a tradition that harks back to classic mid-60's garage-rock. You can't really call them a "revival" band because if they're re-creating anything, it's the Lyres and Chesterfield Kings, not the originals. And I'm not going to start with Re-Revivalism. That said, each of these tunes lives up to the lp's title, which is saying something, and if that primitive cave stomp 6T's sound is your thing, this is your band.

- Jim T.



### DISCHARGE

Hear Nothing, See Nothing, Say Nothing - Live @ City Gardens  
Clay Records (British import)

Basically what you've got here is about 27 more Discharge tunes than you'd ever wanna hear. Still, these guys are just too easy to slag and not no matter what their intentions were, their music is pretty funny. This is soundtrack music for loud, drunken punk parties. Comic book punk at its best, it takes itself way too seriously which you gotta respect, considering they have songs with titles like "The Final Bloodbath," "The Blood Runs Red," and "The Possibility Of Life's Destruction." The songs all sound exactly the same and all have about three or four lines each, all sung in the same screaming monotone. This must be the band that inspired the term "generic hardcore," but even though you can predict every riff after listening to the first song, it's somehow charming. I think everybody should own at least one Discharge album, but I advise you to stay away from the live Jersey slab as it has the sound quality of a lawnmower.

- Ben W.

### DRAMARAMA

Stuck In Wonderamaland, lp  
Chameleon

Go figure. They spend 5 years stuck in their basement in Wayne, NJ and all they get out of it is a coupla cool records released in France. Then they move to L.A., grow their hair, and become Instantly Popular - a casebook study in how to turn your life around. They must've discovered Dyanetics or something. Trouble is, the songs they wrote back in the basement in Wayne rocked a lot harder than these. Singer/songwriter Jon Easdale has filled this lp with strummy folk/rock tunes, Hallmark greeting card lyrics, and laid-back reflections on life. The only tune that rocks with the old fire is "Last Cigarette." If running out of smokes is the only thing Easdale can get excited about anymore, maybe he's been in L.A. too long.

- Jim T.

### FIELD TRIP

Headgear, lp  
Slash

Lock four guys in the garage with a record player and every late '60's pop record. Add some beer and you'll probably get Field Trip. At its best, Headgear is jangly guitar pop that's pretty catchy, with tongue in cheek wearing ripped jeans and a scruffy t-shirt. Problem is that all the songs are formula and sound practically the same. Maybe I have to listen to it more, maybe it'll grow on me. Generally ok, but the lack of variety is boring. Other than that, the curious should investigate, because it's worth a spin or two.

- Jodi S.

### FORCED REALITY

Forced Reality, lp  
Patriot, 9 Earl St. #1, Malden, MA 02148

While I wouldn't shave my head after listening to this, Forced Reality's debut record does have some good catchy music. Not surprising, there's a lot of red, white and blue and every song talks about being a skinhead, etc. Some stuff I'd agree with like media blowing shit out of proportion, but songs like "When The Hammer Comes Down" just seem ridiculous. Maybe I'm not tough enough? While there isn't a white power message or anything, their music reminds me of Skrewdriver, in the mid-paced clean sound with that rockish approach (no, I don't own ANY Skrewdriver, so settle down...) Anyway, this is a good record and they close off the lp with an instrumental, "Whip," which reminds me a bit of The Glory, so the more to 'em. Come to think of it, a giant eagle tattoo on my back might like good...

- Tom A.

### FRIGHTWIG

Phone Sexy, lp  
Boner

There are three things we never do at my house: We don't eat meat on Fridays during Lent, we don't forget birthdays or anniversaries, and we don't turn up our noses at anything on Boner Records. So even though I've never been a Frightwig fan, this EP went right on the turntable the minute I opened the box. And of course it rocks. Heavy without being metal, the three shedemons of Frightwig have concocted a mammoth sound that's part psychedelic, part Seattlesque grunge, and all Rock 'N Roll. Or to put it another way, imagine Redd Kross with balls, ok?

- Jim T.



Photo by Johnny Puke

**IAN MACKAYE/FUGAZI**



**FUGAZI**  
3-song EP  
Dischord

Breaking the stereotypical DC band format of breaking up quick and then releasing a great lp, Fugazi have stuck it out to release two 12" EP's and this new 7", all in a relatively short period of time. This contains some of their older material, "Song #1" and "Break In" (which I remember from the first time I saw them) and an instrumental, "Joe No. 1."

All these songs are amazing! Totally powerful and moving. Sub-Pop's version has a bizarre tracing-paper sleeve and color wax. Get this, and get their lp, which should be out soon.

- Tom A.

**GARGOYLES - 7" EP**  
Suede Brain, Box 170562, San Francisco CA 94117

Completely underrated, overlooked SF band, too old and probably too cynical to be part of the East Bay scene (not to mention they're on the wrong side of the bay) but a heck of a lot better than most of what the rest of the Bay Area has to offer. Pure fuckin punk with good hooks and all that jazz and great (like, not overbearing) musicianship. The vocals are slightly subdued and sometimes almost detract but I know in my heart of hearts that this band's gotta rage live. "Fistful Of Sand" is the best punk song of 1990, so far...

- Ben W.

**I LOVE YOU**  
"I Love You," EP  
Medusa

From a band with a bold, unique name comes a live 12" ep; their debut vinyl, also unique and daring. I Love You can be put (or thrown) into that up'n coming category of bands that fuse different components of 60's, 70's, and 80's music, and have a sort of accessible, not really metal, catchy style (like Faith No More or even Jane's Addiction.) While it's not what I'm really into, this is good and when I do get around to playing it, I always enjoy it. Excellent quality for a live recording and I'd imagine they're worth checking out in the clubs.

- Tom A.

**IGNITION**  
The Orafiyng Mysticle Of..., EP  
Dischord

Like most Dischord bands, Ignition is riveting, intense, and almost impossible to describe. How about...hard rock with hints of D.C. hardcore, in your face politicized lyrics, and a lean, hungry rhythm section? You don't play this record, it confronts you.

- Jim T.

**IMMEDIATES**  
Right Now, EP  
Pop, PO Box 13216, Tampa FL 33681

Winsome pop with bubblegum tenor vocals, tight harmonies, and a fizzy 60's/garage influence. Peter Noone, call your service.

- Jim T.

**THE JIGSAW SEEN**  
Shortcut Thru Clown Alley, lp  
Skyclad

60's rock psychedelic stuff. Twelve string guitars, harpsichords, and sweet melodies among harmonies. It even catches a bit of a beachy feel. Fun and happy, well done for their debut. For only those who respect the past and love to dream...smile, will ya?

- Erik S.

**JONES VERY**  
Words And Days, lp  
Hawker

Grungy semi-hard tunes of bitter memories. This character doesn't sound too happy, thus he makes some great stuff. Been there, felt that, now hear this type of thing. I've never heard of Vic Bondi before but I think I will in the future.

- Tom B.

**KINGS OF OBLIVION**

"Gotta Love Me," 3-song EP  
Dionysus, Box 341467, Los Angeles CA 90034

Noted rock dude Mike Snider (sorta L.A.'s answer to Lester Bangs in some respects) and ex-Porno Sponge David Aday team up for 3 gonzo garage rockers, totally off-the-wall mofu headbanging tuneage for all you party cats. Crank it up and let it blurt.

- Jim T.

**LOOP**  
A Gilded Eternity, CD  
Beggars Banquet/BMG

Post-Reid Bros. Britnoise sludge, even murkier and dirgier than the Mary Chain, and in very small doses I must admit a fondness. Guitars are reduced to white noise, rhythmic grooves are invoked, and vocals float eerily above the mix. But the CD is a good hour long and 45 minutes into it, I'm ready for something else.

- Jim T.


**LUSH**  
Mad Love, EP  
4AD U.K.

Lush might possibly be the best Brit-pop group to come along since (fill in the blank). Their sound is dense but fluid, and bittersweet. If you liked their debut EP, "Scar," then Mad Love will come as no surprise. If you missed it, this 4-song EP will win you over. "Leaves Me Cold" and "Downer" are full of buzzing, flanged guitars (courtesy of Miki Berenyi and Emma Anderson), angelic vocals (also Mike and Emma) and a precise rhythm section (Chris Acland, drums, and Steve Rippon, bass) that carries the songs along their merry (?) way. The real gem here is "De-luxe," the aural equivalent of playing tag on a merry-go-round. Guitars twist around each other, bob and weave between bass and drums underneath vocals somewhere in the stratosphere. Lush, taken in doses of 20 minutes or less, is ecstasy. Let's hope they put out an lp soon, so we can discover what the effects of 45 minutes are. Orgasmic? You can bet on it.

- Jodi S.

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#### MIND OVER 4

The Goddess, lp  
Massive Sounds/Caroline

Gee, a sort of mix between thrash and commercial metal. Guitar leads and clean production, yet holds onto an ugly stream of rippin' thrash chords. I know - pretend you're standing on the middle of a seesaw, with commercial metal on one side and thrash and MacAlpine on the other - then try to balance.

- Erik S.

#### MR. T EXPERIENCE

"So Long Sucker"/"Zero"  
Lookout

Another super-professional looking slab from Larry Liverbreath. I long to like this record but I just don't. It doesn't suck but there's nothing too special about it either, and I'm hoping they didn't hit their peak with last year's great "Big Black Bugs Bleed Blue Blood." Wait & see.

- Ben W.

#### NAOMI'S HAIR

Tara, EP  
Figurehead, 4537 Ringneck Rd., Orlando FL 32808

Totally derivative and thoroughly wonderful hard-edged pop from this young trio. I hear a lot of influences flying all over the place (most notably Husker Du, REM, and Violent Femmes) but they sound so completely in love with what they're doing, you can't help but enjoy it. And they earn bonus points for having a singer who can make the most out of a melody without dragging it down the street and beating it to death. So where's the album?

#### NEUROSIS

The Word As Law, lp  
Lookout

Like wow - too intense for words; that's it, the words, the vocals - they're fantastically abrasive and heavy like I've never

heard anywhere else (except for this band's righteous 7-inch). A thick stew consisting of metallic punk driven in sort of an emotional way that really can get ya thriving. Eight songs, most being over 4-5 minutes. "Blisters" goes on for 7:13 yet not repetitive or boring. Lovin' it.

- Erik S.

#### PORCELAIN BOYS

If You Were Real, 5-song EP  
THD, Box 13136, Minneapolis MN 55414

Ridiculously young popcore band - imagine if the Descendents were all 17 years old, Milo's voice hadn't changed yet, and they were writing songs as winning, catchy, and alive as "Clean Sheets." Songs about girls, girls, and a superhero called The Flaming Carrot. Not bad, guys, not bad at all.

- Jim T.

#### RANDOM KILLING

This Whole World, lp  
Aardvark, 60 Castle Knock Rd, Toronto ONT M5N 2J7 Canada

Harder and flintier than most Canadian HC I've heard (which tends to be poppy and 7 Seconds/All influenced). This could almost come from New York. Lyrics address a number of important topical issues without preaching, most of them delivered with a lot of power and anger. "Subway Suicide" is my choice for the most potent cut, although they have their humorous moments too ("S.O.L.").

- Jim T.

#### RISE

Joy, EP  
Lone Wolf

My impression is that Canadians think of Montreal's Rise as a hardcore band, and in their spunkiest moments there is an obvious resemblance to the Doughboys, with maybe a touch of Dave Smalley-era All. But most of the four songs on this EP could give the gang on VH-1 a boner: melodies lushier than the most infectious AOR pop, vocals (by Sylvain Fournier) with the phrasing and style of a young Sinatra. If this is what hardcore for grownups sounds like, include me in.

- Jim T.



**RISE**

Photo by Shawn Scallen



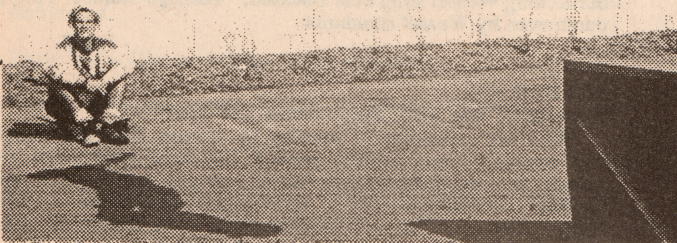
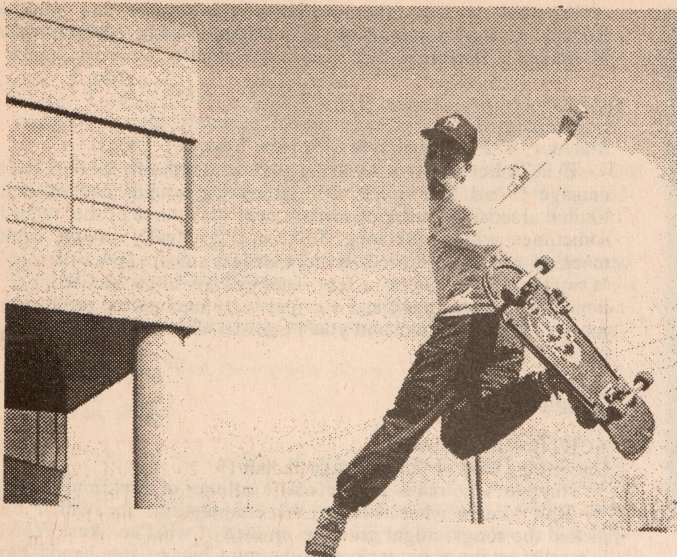


Photo by Shawn Scallen

#### ROADWHORE

"Battle Beneath the Planet of the Eternal Gods Of Rock" EP  
Allen Wrench Int'l

L.A.'s version of Post-Punk which basically amounts to Grade B heavy metal. Al Bum (White Flag) provides vocals that are the only worthwhile thing about this crud. This is stoopid.

- Ben W.

#### SAMIAM

"I Am" EP

Lookout

A real professional-looking disc from Lookout. Professional sounding too. A couple of these guys used to be in Isocracy, a far superior band. This record is actually pretty funny due to its pomposity but it just makes me sad. SAMIAM sounds like 85 trillion other post-punk bands who have gotten musically mature. Between this shit and Green Day, we almost lost all faith in the Bay Area scene.

- Ben W.

#### SWAMP DOLLS

Six Pack - 6 song EP

Belgium import

From Belgium. They slip ya a bit of slick rock'n roll. Some bits can catch a commercial metal feel only to suddenly hit back again into good ol' rock 'n roll. Smooth, but not that rewarding to my ears.

- Erik S.

#### STARVATION ARMY

Executive Style, lp

Rave, Box 40075, Philadelphia, PA 19106

Punk rock, Cleveland-style. Although Starvation Army has been around - in numerous incarnations - since the early '80's, this newest lineup and buncha songs owes a big debt to fellow Clevo vets Death Of Samantha - same crunchy, clipped funk/rock twists to the chords, same deadpan ironic twists to the lyrics. Good music to twist your landlord's neck to, too.

- Jim T.

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## SWINGIN' TEENS

Transfixation, lp

Prospective, Box 6425, Minneapolis, MN 55406

The first Swingin' Teens record, Step Out And Meet Allah, was a wild Stoogether culled from a few years worth of demo tapes, raw and raucous. On their second lp, the band hasn't exactly quieted down, but there's been an obvious progression - a few new band members, still led by that psychoactive wildman Johnny Random, a few more chords. Sure, there's still a lot of Iggy in this crew, but you can tell they've had their ears peeled toward the big beat booming outta Seattle, and maybe even a little Jesus & Mary Chain. It still sounds real good LOUD.

- Jim T.

## THEE HYPNOTICS

Live'r Than God, lp

Sub-Pop

Alright, here's the deal. If you love this "Stooges Meets The MC5 blah blah blah..." kind of scuzz rock, you'll eat this up. If the mere thought of a Big Muff distortion box makes you run from the room covering your ears, you'll hate it. And if you fall somewhere in between (such as myself), Thee Hypnotics aren't the kind of band that'll convert you into a devoted follower. Real, real ok and not much more.

- Sal C.

## THIRTEEN NIGHTMARES

Shitride, lp

Pravda

About 2 years ago, Pravda Records from Chicago released a record by a band called Impotent Sea Snakes. It was the most blatantly racist, homophobic, violent, blasphemous record ever made (aside from G.G. Allin, of course).

Pravda has really toned down a bit with this release. 13 Nightmares would fit in better with the Magnolias, Das Damen, Soul Asylum, and Mudhoney. Of course, offensiveness hasn't been ruled out completely cuz they do get off a good one now and then. Good songwriting and production make this lp very listenable and enjoyable. Rock.

- John L.

## UNREST

Kustom Karnal Blackxploitation, lp

Caroline

Calling the Unrest's last lp, Malcolm X Park, "diverse" doesn't begin to cover it; Sybil was easier to get a handle on. On this new lp, Unrest's Mark Robinson has pretty much settled into a groove - unfortunately, it's the same scuzzy Zep/Aerosmith clod-rock groove that every other hip band in America has discovered. With the exception of a few funk tunes (which sound a little too much like "colored" jokes to me - a white guy doing "Kill Whitey"?), this rocks hard but sounds too much like everything else that's come down the pike lately.

- Jim T.

## URGE OVERKILL

"Ticket To L.A."/"I'm On A Drunk" 45

Touch & Go

I was at the copy shop when I opened this record. Brian Vermin saw it and whipped it across the room into a pile of dried, flakey plaster. Yeah, I know, I shoulda left it there but I feel a certain amount of journalistic responsibility... So I wiped the plaster off and checked it out. It's basic rock 'n roll circa 1971 that left me thinking these guys are either very cool or else just trying real hard. Music for lazy old drunken ex-punks. I made it through the first song and half of the second so these guys might be getting better, or maybe I'm just getting old.

- Ben W.

## VAIN

No Respect, CD  
Island

Okay, so sue me. I like this. Davy Vain may be vying for the same pretty-boy metal mega-stakes as Axl and Sebastian, but (a) his band writes cool songs with pop/rock, not metal, hooks, harmonies, and melodies and (b) unlike Axl and Sebastian, Davy boy can actually carry a tune and (c) they keep the guitar solos concise and tasty. And while a few of the lyrics may be a tad, oh,

sexist, shall we say, others are actually quite sexy, and none of them stoop to homophobic or racist rabble rousing. As John Lisa would say... Rock.

- Jim T.

## H.P. ZINKER

Matador, 472 Greenwich St. #5, New York NY 10013

H.P. Zinker are two Austrian guys with a drum machine who manage to squeeze some real interesting sounds out of their limited arsenal. Styles vary widely over the course of the record, sometimes within one song. Some of it is actually pretty, drum machine and all. Throw in a more-or-less sincere cover of Zep's "Dancing Days" (done a few years ago by Let's Active, but I doubt these guys knew) and a surprisingly uncluttered production job by Wharton Tiers and you've got an album worth checking out.

- Sal C.

## Compilations

### ACHTUNG CHICAGO!

Underdog, Box 14182, Chicago IL 60614

Anyone who reads Ben Weasel's column in Maximum Rock 'N Roll knows what he hates; this compilation, for which Ben picked the songs, might give you an idea of what he likes. Which is mostly catchy punk-rock from young Chicago-area bands like Flea Circus, Apocalypse Hoboken, and Gear, a few weird tunes (like Dashing Marbles, two guys who sound like the Lunachicks), and some forgettable hardcore. Plus what might be the worst Screeching Weasel song ever released, "Teenage Slumber Party," dumb even by Weasel standards.

- Jim T.

## BRAIN FOOD

Dead Issue, Box 1645, Staten Island, NY 10314

Way hep collection of tunes by 14 unsung Northeast bands that covers a lot of stylistic ground. Personal preferences run toward the pop and punker tracks on side one (including a new Undead tune and a terrific '77 style song by Staten Island's New Rose). Can't say I'm too enamored of the more industrial, Wax

# Video

## SKATE SPRAWLING WASTELANDS

Poor Skate Productions

Ok, this is one of the best skate videos that I have ever seen. It's a home video with editing that is produced as well as a bigtime skate video. The skating is done by locals and pros. The camera crew seemed to really get around. The filming takes place in NYC, Philadelphia, Milwaukee, San Jose and other places.

First of all, all of the skating is rad! They show people skating at millions of cool spots. Some highlights are all of the Philly skating, the indoor ramp in San Jose, the incredible pools, bowls and snakeruns in Milwaukee, and the mini-ramp contest. There's a decent soundtrack to go along with the movie too. The one thing that wasn't too cool is that the skating seems to revolve around the Santa Cruz team. This video is definitely worth buying - about 45 minutes of non-stop skating by the best.

(819 N. 2nd St., San Jose, CA 95112)

- Pete Reilly

## STEEL POLE BATHTUB - UFO On Satan's Dragstrip

Edited by the band's guitarist, Mike M., this 40 minute video intercuts heavily processed b&w concert footage of the band Steel Pole Bathtub with, among other things, Brady Bunch excerpts, drag racing, and film clips of natural disasters. If you're familiar with their music and debut lp on Boner Records, it all makes perfect sense; and even if you're not, it's a near-psychedelic experience with first-rate audio (I assume they captured the band directly off the sound board, since there's little or no audience noise). The tape also includes an MTV-style video for the song "Swerve" which you'll probably never see on MTV (the fools).

(Mike M., 2886 Mission St. #19, San Francisco CA 94110)

- Jim T.



Trax/4AD kind of stuff on side two, but overall Brain Food is definitely worth your hard-earned bread. Support the scene, dude.

- Sal C.

## EARTH RAPERS & HELL RAISERS

Double 7"

Hippycore, Box 195, Mesa, AZ 85211

This is a very important project to benefit Phoenix Earth First, an organization obviously fighting for ecology. It's well worth the \$5. Excellent thought-provoking lyrics, mostly about the same cause. Vegetarianism is also explored. Among the growing punk/noize/hardcore bands we have Sam I Am, Machine, Seeing Red, and Christ On A Crutch. Also, Pleasant Valley Children and PHC both grind out a good one. Comes with a thick informative booklet. Nice going. (See fanzine reviews for a review of Hippycore fanzine, who released this comp.)

- John L.

## EVERY BAND HAS A SHONEN KNIFE WHO LOVES THEM

Giant

This comp comes in two editions. The first is a double-lp (both colored wax) and the second is a single, more concise as well as consistent album. I didn't think it was possible to make it through two lp's worth of Shonen Knife covers (who incidently are a 3-piece Japanese female pop trio) but with bands like Chemical People, Government Issue, White Flag, Mr. T Experience, and L7 churning out metallic punk killers, you'll see even the most boring, insipid pop can be made exciting. Among the losers we have Big Dipper, Christmas, and unfortunately Sonic Youth, who just don't do it for me this time. I recommend the single lp version since 95% of the throwaway bands have been weeded out and the serious rocking takes up most of the wax.

- John L.

## MAKE THE COLLECTOR NERD SWEAT

Very Small, Box 8223, Emeryville CA 94662

Probably already out of print, this is a really hip compilation (mine's on splattered marble vinyl too.) You get a good taste of pop power-punk from ten bands. The standouts include Crimpshine (of course), Crummy Musicians, Coffee & Donuts, Sam I Am, Jawbreaker (definitely Husker fans), Mr T Experience, and The Offspring. Except for one tune, none of the other bands have a clunker, except maybe The Lookouts, who really are better than they're represented here. Excellent packaging and a dose of humor also make this a treat. Worth finding and purchasing!

- Tom A.

## SPONTANEOUS CONSUMER FRENZY

Pop, Box 13216, Tampa FL 33681

Ben Vaughn, Souled American and Jonathan Richman are three of the artists who didn't contribute to this collection of garage-pop leftovers (put together by Termite Fanzine), but their styles should give you a good idea of what the bands who did kick in a song sound like. Mostly unknown Tampa bands, although Young Fresh Fellows and the Splatcats (!) make an appearance. Various funny, garagey, and countryish, this is that rarest of compilations, one that actually qualifies as a good record all the way through, without dicing it up cut by cut.

- Jim T.

## THEODORE: An Alternative Music Sampler

CBS

This is a funky buffet. A montage of fantastic new music talent from all shades of the alternative spectrum. Previously released material by Poi Dog Pondering, The Rave Ups, and Toad The Wet Sprocket and snuggled up against British Genius such as Kate Bush, Mick Jones, and Joe Strummer, with some cuts unheard in the states spicing up the brew. This is the best of the best, probably CMJ's most listed tracks as well as dance club favorites in England and the U.S. The surprises are everywhere, with previously unreleased songs by Kate Bush, B.A.D., and Living Color. From the Godfathers' live version of Lennon's feverish, agonizing "Cold Turkey" to Public Enemy's funk in "Welcome To The Terror Dome," the diversity is an incredible flair of musical styles fusing into a delectable album mixture. If you're into sampler albums, this limited edition suits all tastes.



**SAM I AM**

There's nothing to analyze, nothing to criticize. This compilation does it all by embracing the heat and spirit of what is and may be the most important listening within the diverse alternative music scene. Whether black/urban, white/nerd/suburban, mid-western hippy or Manchester, England working-class, these bands need to be heard. Put them together and it's rapture. "Theodore" has read my mind.

- Debi R.

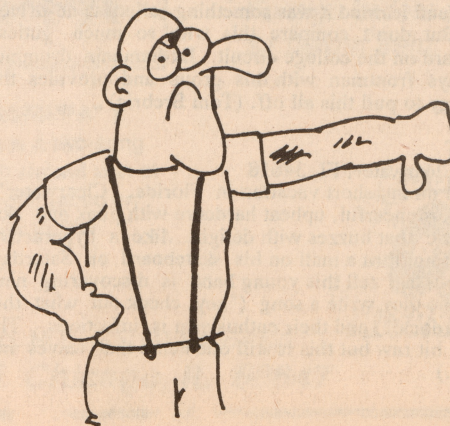
## WHAT THE FUCK?

7"

WTF, 2340 W. 24 St., Chicago IL 60608

You might guess that 7 cuts on a 7" disc do not produce shimmering CD quality sound, but these rockin' local hardcore bands aren't exactly the Chicago Symphony Orchestra anyway. Some familiar names like Bhopal Stiffs and No Empathy are joined by complete unknowns like Vermicious Knids and Target Zero. Best cuts are by Screeching Weasel (R.I.P.) and Gear, whose song sounds like Joe Strummer fronting the Descendents covering Naked Raygun. I definitely wanna hear more from them! (Next time, Martin, maybe song titles would be nice?) Comes with inserts from all the bands and a nice colored sleeve.

- Jim T.





# CASSETTES

## ACCIDENTAL TRIBE - Herd demo

221 S. 4th St., Brooklyn NY 11211

Six songs - four of them done on 4-track amazingly well, with studio quality - in the grungy noisy retro-70's style. There's wit and energy ("Tear It Apart" rocks) but nothing much new here, and with a style that's being worked to death these days, that's too not enough. (Jim T.)

## BARTLES - The Orange Album

PO Box 288, Springwater, NY 14560

Gary Wray's jazzy sax and John Bartles' grave voice and bizarre imagination make for a tape that falls somewhere between Beefheart/Zappa prog-rock weirdness and the sort of spoken-word experimentation favored by the performance artists at Bad Newz. Several songs pertain to this cassette album's title but no matter how imaginative Bartles may be, he still hasn't solved Ogden Nash's puzzle and found a word that rhymes with orange. (Jim T.)

## THE BEAUTIFUL

659 Washington St. #1F, New York NY 10014

Urgent, diverse, but held together with talented continuity. Any band that has an ex-Waldo (circa post-Dolls/Heartbreakers) and sings about X's John Doe is worth a listen. Drums are prominent but not overbearing. None of this can be labeled easily; rather, it creates a feeling, a mood, much like poetry. Still developing and gaining in promise. (Tom Brebric)

## BOUFFANT JELLYFISH

% Rob Gray, 400 W 34th St., Austin TX 78705

The fertile town of Austin, Texas has produced another ear-opening winner with Bouffant Jellyfish, a ragin' quintet whose fusion of punk, funk, and cajun caterwaulin' leaves you begging for more. You can just tell this 4-song demo only scratches the surface of what they can do, but check out the wild confluence of sounds in "Shrimp And Chicken Jambo," a song as tasty as its title, or the throbbing beatiness of "Surf The Funk Wave," for an introduction. [See Diary Of A Rock Critter in this issue for more] (Jim T.)

## CHEMICAL CAT - Demo

% Josh Davis, 324 Opossum Rd., Skillman NJ 08558

This 3-piece band plays a wide range of instruments and styles. "Gun Funk" is basically instrumental rap, sounding almost like be bop. "Washing Machine" is a humorous garage-type song. The other three songs are all different. A very experimental quality to this tape. I like it. If I have to label it, I'd call their music experimental pop/soft rock. (Rodney L.)

## CHYNA - Demo

PO Box 948, Lodi NJ 07644-0948

A band choosing to bill their electronic/percussive selves as "New Rock." I couldn't place the unique sound until I read the promo material and learned it was something called wind-driven synthesizers. But don't compare this with so much gutless techno-crap heard on the college circuit. Ex-Samhain drummer Steve Zing plays frontman with this group and provides the vocals and energy to pull this all off. (Tom Brebric)

## CRANKSHAFT

PO Box 4931, Clearwater, FL 34618

I picked this up on my short vacation in Florida. Clearwater's Crankshaft makes cheerful, upbeat hardcore with punk and ska influences, music that buzzes with delight...like a hyperactive teenager careening thru a mall on his skateboard on Saturday afternoon. You can tell this young band is discovering new things every time they write a song ("hey, check out what this wah-wah pedal does!") and their enthusiasm is infectious. The production's a bit raw but this is still one demo that leaves me smiling. (Jim T.)

## DRUMS ALONG THE GARDINER - "Boronto" demo

Miracle, PO Box 6994, Sta. A, Toronto, Ont. Canada M5W 1X7

70's whiney brat punk. Music like the Buzzcocks, vocals like Johnny Rotten. This stuff is worshipable. (Cold-Iron)

## FREUDIAN SLIP

PO Box 020-237, Staten Island, NY 10302

Maria Eich's strong throaty vocals propel this band past the throngs of standard metaldom. There's an attitude of independence that comes forth from her rich bassy voice. The lyrics are decent and the music is commercially heavy-metal influenced, but some British punk circa late 70's seems to have crept in. Not bad. (Tom B.)

## HIGH POCKETS - 2 song demo

113 St. Marks Pl, NY NY 10009

Singer/guitarist Robert Warren spent some time in the Fleshtones, which may explain the slight 60's influences here, but this isn't garage rock; more like early '80's Hoboken Pop. "Fall Together" especially sounds like a lost dB's track. The clear, trebly production sounds almost quaint, very 1982 somehow, in these days of Big Muff overkill on every new demo I hear. I bet a whole set of these tunes rocks very nicely. (Jim T.)



**CRANKSHAFT**

## IN FEAR OF ROSES - General Admission demo

481 E. Cuyahoga Falls Ave., Akron OH 44310

Just over 15 minutes of pop ballads done in a garage (a studio, actually). Folk/pop tinged with soft rock, four songs have a male vocalist; "Laughing In The Rain" has a gal. Good potential. (Rodney L.)



**INDUS - Breath cassette**

PO Box 604, New Monmouth NJ 07748

Quite a change from their "Illusion" tape, reviewed last issue, which was jazzy folk/rock. This 4-song demo is uniformly slow-tempoed, each song broken into short, clipped phrases. Since Joy's vocals tend to be breathy and reedy anyway, the meditative effect is even more pronounced. Like Annie Haslam's vocals, you'll probably either hate this or love it. Lyrics have a pantheist, spiritual quality. (Jim T.)

**KILLPOWER**

PO Box 393, Stony Point, NY 10980

Format followers ala' the speedcore scene. Not any worse or better than any of the other similiar stuff I've heard lately. With songs like "Blood Will Bring Blood," "Merchants Of Death," and "Hostile Assaults," you get the picture. (Tom B.)

**LOOSE**

207 Commercial Ave., New Brunswick NJ 08901

A 5-piece from Central Jersey featuring Paul Decolator (ex-Pleased Youth, PED) on rhythm guitar and for varied effect, John Terry (lead gtr) from the local funk band, The Bouncing Souls. After a messy time with pharmaceuticals and band breakups, this pop/soul/rock thing came together in early '89 with a sound that's somewhere between college radio and breakthrough commercial acceptability. Up and coming. (Tom B.)

**MACHINERY**

337 Weber St., Stratford, CT 06497

"Made me feel like expelling gas," commented my girlfriend on hearing this demo. They live up to their name; seems like a vast number of demos I get sound exactly the same, as if manufactured on an assembly line. Well, at least they're not lipstick posers. If you're into Overkill and Metallica (riffwise), this is comparable. (Tom B.)

**PARTY AKIMBO - Somewhere East Of L.A.**

408 Timberbranch Pkwy, Alexandria, VA 22302

This new demo adds three new songs to three on a previously released tape. I called that first tape "gargunge punk" - still holds. A bit more on the hard rock side with this one but not too bad. Basic 4-piece punk band. (Rodney L.)



**PRESSUREHEAD - No Sleep demo**

% Steve Gantman, 284 Avalon Dr. Rochester NY 14618

An eight-song demo by this upstate hardcore band that I just fell in love with. The sound is rough-edged and speedy but not thrash, sort of like early Underdog but with more melodic

vocals. Actually it's an almost perfect compromise between NY/HC's aggressive raw energy and SoCal popcore. The production isn't bad for a demo but luckily there's a lyric sheet included, because the words are worth checking out: Funny, insightful, full of great lines. Like, "I hope you learn it takes more than a haircut to make a human being," from "Stutter;" or how about this line, addressed to a member of the audience, from "Just A Song:" "You've been sitting so long I swear I thought you were dead/well, so c'mon, at least try to look busy/I mean, we're a band, right?" Too bad Rochester's so far away. (Jim T.)

**ORIN PORTNOY Out Orin - demo**

220 Central Pk. So., New York NY 10019

Sounds like one guy with a guitar and a drum kit. Sort of grating vocals. I think some would call this snotty garage. Me, I just say it ain't the worst tape I ever heard - but this is likely the last time I play it. (Rodney L.)

**PROCESS OF ELIMINATION - Time To Care demo**

20 Stagecoach Road, Woodbury, CT 06798

POE makes straightforward hardcore mosh with some catchy melodies and the usual tempo changes. This demo has a live, 4-track feel with acceptable production. What I found most interesting were some of the contradictions in their songwriting. The is called the "Time To Care" demo but the most heartfelt songs deal with people the band hates - straight edgers, "art fags," cops, and preppie high schoolers, to name a few. And the most clever lyric deals with one member's day job at a gas station: "Check my oil - don't want to/Check my tires - fuck you/Stick that nozzle up your ass/I don't wanna pump no gas." Hardly an example of the "positive thinking and a lot of motivation" espoused in their theme song, "Process Of Elimination." I say, junk the positive punk rhetoric and stick to your real feelings; it's a lot more honest and makes better rock 'n roll. (Jim T.)

**SHANNON**

572 Ridge St., Newark, NJ 07104

Two ex-Burnt Offering members formed Shannon because they wanted a "more commercial hard rock sound." Well, they got it (big fucken deal). Their motto is "Don't ignore us, we won't go away" - I'm sure they won't, they'll just remain another heavy metal/hard rock band in a sea of thousands. (Tom B.)

**SOCIAL DISORDER - Violent Times cassette**

297 18th St, Brooklyn, NY 11215

Basic hardcore from Brooklyn. Five angry young men espouse negatively and in disgust. Not new or original in composure, but ok. Hard, heavy and aggressive is how they describe themselves. The picture of a guy ripping someone's head off on the cassette sleeve has to win for best artwork seen all year. (Tom B.)

**SUBSTANCE - Demo 1989**

% Dan Craver, 8 Mill Rd., Latham NY 12110

Single-minded Albany-style grindcore, four songs all featuring the same gruff vocals, industrial/metal guitar, and ratatat drums. For Slapshot fans, for sure. And friends of the band. (Jim T.)

**STEVEN THOMAS & THE REPTILES - "Hello" cassette**

Water Shows, 667 Ackerman Ave., Westwood NJ 07675

Interesting. The Reptiles bill themselves as a progressive blues and psychedelia quartet. It's sort of like a psyched-out folk sound. The band says they're happy in the studio and don't play out that much. Fortunately, they do plan to release another studio album soon, and \$5 gets you a super cool lime green sound experience. (Tom B.)

**TRUST OBEY**

4503 Washington ST., Kansas City, MO 64111

Industrial music on chrome cassette. Bubbles, vacuum cleaner noises, birds, screwing noises, and a monster. I don't know who plays what. My cat really enjoys this tape. (Cold-Iron)



# Fanzines

## AHC #1

PO Box 5155, 50080 Zaragoza, Spain  
Since this is in Spanish, I couldn't read most of it, but apparently straight edge punkers are pretty much alike the world over...the layout of this could just as easily be Boiling Point or Common Sense. Nice photos and several American bands interviewed while on tour, including Soulside and Youth of Today, are in #1. I have no idea how much this would cost but send a couple of IRC's and a nice letter and I bet they send you one.

## AWARE OF MY TONGUE #3 \$1.75

PO Box 206202, Louisville KY 40220

A raging scene like Louisville needs a good fanzine. This is it. Slint interview, live reviews, and a Steve Albini intvw that includes some illustrations Albini did while on a Rapeman tour.

## BACKLASH

4128 Fremont Ave. N., Seattle WA 98103

Tabloid-size monthly newspaper. If you're into the Seattle scene, you need this - not just for the hype but the real buzz on the club scene there. Free for locals, I'd guess to send a buck per issue.

## BUSHWHACKER #3 \$1

% Jay & Missy, Box 23, Gardiner, ME 04359

A half-zine punkzine with interviews, reviews, and a piece on Veganism. Nice Dave Smalley piece w/ ragin' photo on the cover.

## CLOCKWORK FANZINE #1 \$1

% Mike Straight, 2417 Hidden Valley La, Silver Spring MD 20904

The usual punkzine staples, with a good Ignition interview, a mail intvw with England's Instigators, reviews, etc. A little messy but some cool photos.

## CRAMPED & WET #6 \$1

314 George St., Sioux City, IA 51103

Poetry. Then an interview with two little kids, aged 9 and 10. Then more poems. Then some lists and some overheard conversational bon mots. More poems, then lots of fanzine reviews. What is this? I like it.

## DEAD ZINE #1 (? 2 Stamps)

PO Box 267, Otisville MI 48463

Slim first issue with FAQ, reviews.

## DEAR JESUS #1 \$1.50

PO Box 1145 Cooper Sta. NY, NY 10276

This used to be Sam McPheeters' "Plain Truth" but the holy roller Plain Truth people threatened to sue so he changed the name. This has a nice look and a feisty writing style so I'll be looking for #2... but the material in #1 is rather badly dated, a lot of it over a year old.

## EIGHTEEN WHEELER #2 \$2

% Tom Scharpling, Box 4256, Dunellen NJ 08812

A long, loving interview/tribute to the Embarrassment, as well as shorter/funnier chats with Buffalo Tom, Kramer, and House of Large Sizes. The live reviews are good for a few yuks, so check this out.

## FEEDBACK #3 \$1

% Gabe G., 1982 Scenic Cir. Hollister CA 95023

Lots of short interviews with thrashy bands, a thing on pot (clinical but basically anti-), and reviews.

## FANGOOZINE #1 \$1

410 E. College, Carbondale IL 62901

Put out by some of the people who used to do Extortion zine, this has great layout and graphics, even if it is a little thin contentwise. Still for 50 cents (I figure \$1 postpaid) it's a great start.

## FLAMING AFFRO #3 \$1

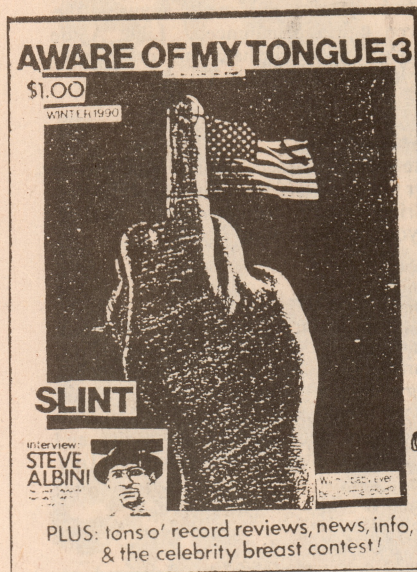
204 Elmhurst Dr., Chickasha OK 73018

Sk8 pix, reviews, poetry and writings, which doesn't sound all that great. But hey, here are a bunch of kids in Chickasha, Okla-fucking-homa, putting out a really fun, creative fanzine. Shit like this restores my faith in today's youth, I'll tell ya...and makes me sick when I hear our local kids complaining that there's not enough of a scene here to support a zine.

## GAINSAY #2 \$1.50

115 Candlewyck, Kalamazoo MI 49001

7 Seconds, Mind Over 4, Gods Acre, reviews, photos. Nice issue.



## GIVE THANKS #3 \$1.50 PPD

138 Putnam Park, Greenwich CT 06830

2 interviews, 2 pages of reviews, and a page of essays is kinda thin for a buck but this has a nice, clean look, and the three dudes who plaster their photos all over the title page seem like they're having fun with it, so it'll probably get better.

## HANDS UP #5 \$1.50 PPD

% Todd, 10104 Donegal Ct., Potomac MD 20854

I stand corrected. Seems I really slugged issue #4 of this zine in Jersey Beat #39. Well, #5 is great. This is a handsomely printed offset zine with a glossy cover and a clean, bright layout. The basic orientation is straightedge but this issue includes a Camper Van Beethoven interview and reviews a wide variety of music. The interview with Edsel hints at the problems of DC-area bands who aren't in the Dischord/Sammich clique, an important point. Nice going with this ish and I hope they keep it up.

## HEADTRIP #3 \$1 ppd.

609 N. Belmont Ave., Los Angeles, CA 90026

This has a good Sick Of It All interview and pieces on the Fiendz, Big Nurse, and The Fury, plus L.A.'s Jughead's Revenge and Police State and a lot more. A good read for a buck.

## HIPPYCORE #7 \$1.50

PO Box 195, Mesa, AZ 85211

They don't call this Hippy Core for nothing. While I value the wealth of information on environment, anarchism, and energy, the music coverage always seems to run about six months behind (#7, published in March, has interviews conducted last summer). And these guys are practically Luddites when it comes to fanzine technology, using reduced typewriter type that's hard on the eyes (when you can read it at all). Normally I don't quibble, but when the contents are this good, why not invest in a Mac and do it right?

## HOMOCORE #5 \$1

PO Box 77731, San Francisco CA 94107

Lively letters column this issue is the highlight. Some essays about different perspectives of gay punk life, some reviews... a real focus on an alternative lifestyle that doesn't depend on titillation or shock tactics.

## THE LEDGE #10 \$1.50

321 Cokes Dr., Toms River, NJ 08753

NJ's Nude Swirl and Die Kreuzen interviews, reviews, letters.

## MARIO BROS. #1 \$1.45 PPD

%Joel, 1800 NE 172, Seattle WA 98155

A straightedge zine that seems completely ignorant of everything else going on in Seattle. But I admire their blunt approach. Q: What do you think of the rain forests being destroyed? A: It sucks. And so on.



**MOSH PIT #5 \$2**

PO Box 9545, Colo.Springs, CO 80932

Lots of short interviews w/ great photos of mostly heavy mosh bands, plus a pretty good Soundgarden piece and lots of reviews, enlivened by the pithy wit of editor Patrick Barber. Mosh Pit is also a mailorder thing so ask for their catalog too.

**THE MOVE #2 (7) 2 Stamps**

11944 Sutphin Rd, Horton MI 49246

Looks a lot like NJ's Stranjer zine. Intv'w and poster of Transfixion, a band I never heard of (and the intvw doesn't help much), reviews.

**NO ANSWERS #8 \$2 ppd.**

% Kent, PO Box 680, Goleta, CA 93116

A mammoth issue - great layouts (I'm jealous!), photos, the best Verbal Assault interview I've ever read, and a big D.C. hardcore feature, with photos and interviews. A must.

**ON LINE FANZINE #3 \$2**

19744 Beach Blvd, #413, Hunt.Beach CA 92648

Well done hardcore fanzine with lots of cool photos, plenty of bands to read about, and the interviews actually tell you something besides whether they're straight edge or not.

**PROFANE EXISTENCE #3 \$1.50**

Box 8722, Minneapolis MN 55408

#3 moves even closer to being the Maximum Rock N Roll of the midwest, with a definite leftist/anarchist slant that includes not only their news and features but also the questions they ask the three bands interviewed. The letters column here should be great once they get rolling. Provocative with a definite point of view.

**ROBZINE #15 \$1**

340 Sunnyside Ave, Toronto Ont. Canada M6R 2R6

Maybe it's the cold weather. This used to be a killer sk8zine. There are still some skateboard pix but also lots of weird graphix and the rambling thoughts of the editor, Rob. A unique and personal publication and one of my faves.

**SECONDS #10 \$2**

PO Box 1553, New York NY 10009

Alice Cooper leers from the cover of zinedom's most unapologetically commercial entity. Al Green, Jack Bruce, and Jason Bonham each get their page, as do Die Kreuzen, Soundgarden (trendy band of the month) and Agony Column.

**STRANJER #10 \$1.50**

15 Van Saun Dr, Trenton NJ 08628

Rollins, Sick Of It All, My Dead Is Dead, Erik's much-imitated layout style, some original art, and a cool interview with Spanish horror auteur Paul Naschy.

**SUBURBAN VOICE #28 \$2**

% Al Quint, Box 1605, Lynn MA 01903

One of the best and longest-lived zines around, this time around with Stiff Little Fingers, Cro Mags, No For An Answer, Sick Of It All, and a Supertouch interview that includes all those little details (like the names of the guys in the band) that our Supertouch last issue lacked. Read this or be stupid.

**TEEN PUNKS IN HEAT #2 \$1**

ox 37, Prospect Hts, IL 60070

Ben Weasel's sexzine. Gotta thank Ben for putting my name in the masthead even though I didn't submit anything and then running a piece of gay erotic fiction by "Jim." Anyway, this is dedicated to the proposition that anything really funny isn't sexist and includes photos of both naked men and women, along with some fiction and reviews. Not as outlandish as JD's or as gratuitously sexist as Skin Trade but they're trying.

**TEXAS BEAT #2 \$20/12 issues**

PO Box 4429, Austin TX 78765

I could be condescending and call this the Jersey Beat of Texas, but Keith Ayres has been around longer than I have and this is much more professionally done. Different interests are covered by columnists (dance, metal, live music, studios, etc.) giving you a really good idea of what's going on in the longhorn state.

**THIS ROCK N ROLL #1 \$1**

% AIR, 285 W. Broadway, #300, NY NY 10013

A modern desktop-pub look and fun features on Low Meato, Underdog, and the Lemonheads, plus some well written columns. I especially liked "How To Be Intense."

**THORAZINE #4 \$2**

% Glenn, 8624 Hemlock Hill Dr., Houston TX 77083

Verbal Assault intvw. The rest of the bands featured tend to be ugly, angry, thrashmetal bands, and the eye-gouging layouts pack the same sort of assault-dog ferocity as the music being discussed. Brutal!

**TOO HECTIC #1 \$1**

% Bob, 111 Botany St., Garfield NJ 07026

Interviews with The Wretched Ones and Black Indian, plus lots of show and record reviews. Not a bad first issue (but if you're gonna do live reviews, Bob, try and get there on time more often.)

**TWISTED #10 \$1**

11698 Howitzer Lane, Woodbridge VA 22192

Well-done sk8zine, with reviews and lots of cool pix.

**UNDERCOVER #1**

12226 Victory Blvd. #151, N. Hollywood CA 91606

The best debut I've reviewed this issue, 42 pages and tons of stuff. Lots of hooded sweatpants bands like Inner Strength, Brotherhood, Intent To Injure, but also Underdog, NY Citizens, reviews, and some stuff on skinheads. Good graphics and once they get the photo repro down, this is gonna rule. No price listed but send two bucks.

**UNDERGROUND PRESS #1 \$1**

% Jim Hollis Jr., 798 3rd Ave, Troy NY 12182

Not bad for a first issue, although did the world really need yet another interview with Fugazi and Token Entry? Also, Substance, American Standard, reviews.

**UNDERWORLD #1 \$1**

% Robert Sing, Box 13934, Savannah GA 31416

Thrash metal, and lots of it. Layout looks a bit like Wild Rags. Expanded coverage promised for #2.

**WHATEVER RAMBLINGS \$1**

5 Greenvue Ave., Princeton NJ 08540

#4 has skateboarding, Rollins, and some reviews. #5 has an enjoyable account by Alex, the editor, of his recent visit to England, and since he says my "Diary Of A Rock Critter" column inspired his style, I'd have to say he writes very well indeed. #6 has more, well, ramblings, including some humorous stuff. He's putting these out too fast for me to keep up!

**ZIP CODE #2 \$5 U.S. ppd for single issue/\$18 for 4 issues**

Winterwood, 39 Banbury Close, Ladybridge Dr., W. Hunsbury Northampton, England NN4 9UA

A nicely done alternative zine from England with an obvious bias toward Americana. #2 has appreciative droolings about Bob Dylan, Reckless Records, Eleventh Dream Day, and the Del Lords, as well as Brits Pauline Murray and a piece about Imaginary Records (the tribute compilation folks).

**ZOMBIE SQUAD #3 \$2**

% Donald Rodgers, 1202 Dorchester Ave., Ottawa Ontario K1Z 8E4 Canada

A 24-page offset zine done, I would guess, by a fairly young editor with bollocks the size of watermelons - interviews with the Dickies, U.K. Subs, Henry Rollins and 7 Seconds, living proof that punk rock means never having to say you can't do it until you try. Nice photos, clean layout. Punk rock.



# DIARY OF A ROCK CRITTER

a beginner's guide to clubland by jim testa

Friday, February 23

Jones Very, Drunken Boat, Antictam, Yo La Tengo - CBGB

Larry Getlen from Hawker Records invited me down to see Jones Very, the punk band featuring ex-Articles Of Faith singer Vic Bondi, and since Gitter has been creaming over these guys since Day One I thought I'd check 'em out. Turns out to be a good move. Shows starts at 9 p.m. and there are maybe ten people in the club - Hawker dudes, Janet from Caroline Records, Bob Mould...just the usual early risers. Jones Very takes the stage and immediately lets us know we are in the shadow of greatness. Holy shit. Bondi has a voice like the end of the world, a wild raspy roar bordering on the orgasmic dementia of the immortal Noddy Holder from Slade. He's not bad on guitar, either, slashing out some gritty, lashing punkage. I could go on but in the end, Vic Bondi is one of those things, like sunsets or the Grand Canyon, you really have to see for yourself. Next up comes Drunken Boat. Ex-Jersey Beat staffer, now rockit goddess (Spin, New York Times, Village Voice) Karen Schoemer had just gushed over this band in the Voice but I don't remember her mentioning the singer's annoyingly squeaky voice, the thin guitar sound, or the drummer's awkward inability to play anything beyond a gawky 4-4. Sure, the singer's a hunk, but being tall, blond, and built doesn't compensate for dancing like Jerry Lewis.

What can I say about Antictam? They are a force of nature - even better now than four years ago, tighter and less cluttered as a trio, more assured on stage... Tara Key's demonic guitar and banshee vocals and Tim Harris' cooling backup vocals and definitive bass... I mean, forget it. They rule, ok? See them. Buy their records.

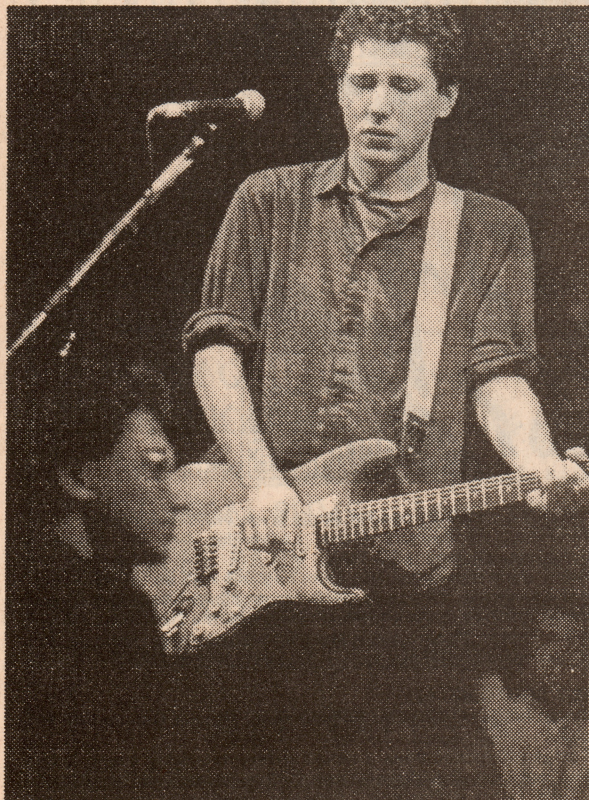
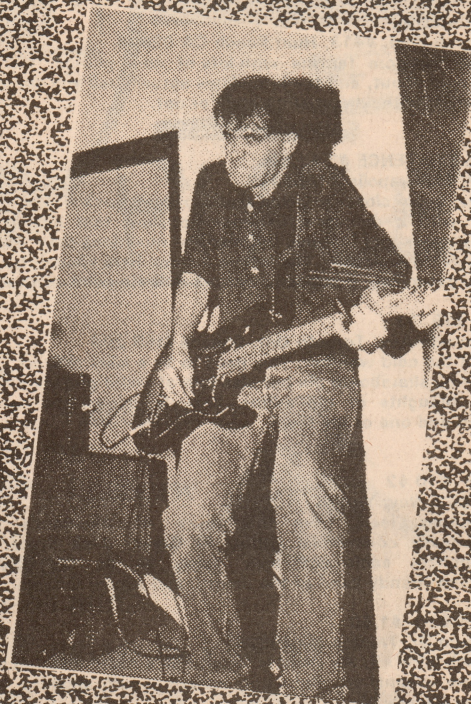


Photo by Jim Testa

**IRA KAPLAN, Yo La Tengo**



**VIC BONDI**

Photo by Shawn Scallen

Yo La Tengo took the stage amidst yet another of their unending bassist crises, so for this show they brought along ex-dB Gene Holder. This is a little like having a flat on your Honda and having someone loan you a BMW, ok? The YoLa's have been through more changes than anyone on the planet - from chirpy twang to blistering noisecore to acoustic novelty/pop duo to their current electric incarnation, which manages to combine a little bit of everything. Ira Kaplan may be the only musician in America who's been equally influenced by both Chris Stamey and Dave Rick - he sequesters from beautiful cascading melodies to psycho frenzied feedback freakouts and back again as if it were the most natural thing in the world. He's also learned how to sing pretty good. Holder provided beautiful bassline backup and Georgia Hubley offered her usual rock-solid percussion as well as newly-acquired backup-singer prowess. The band finished with "19th Nervous Breakdown," which is about how I felt. Excellent.

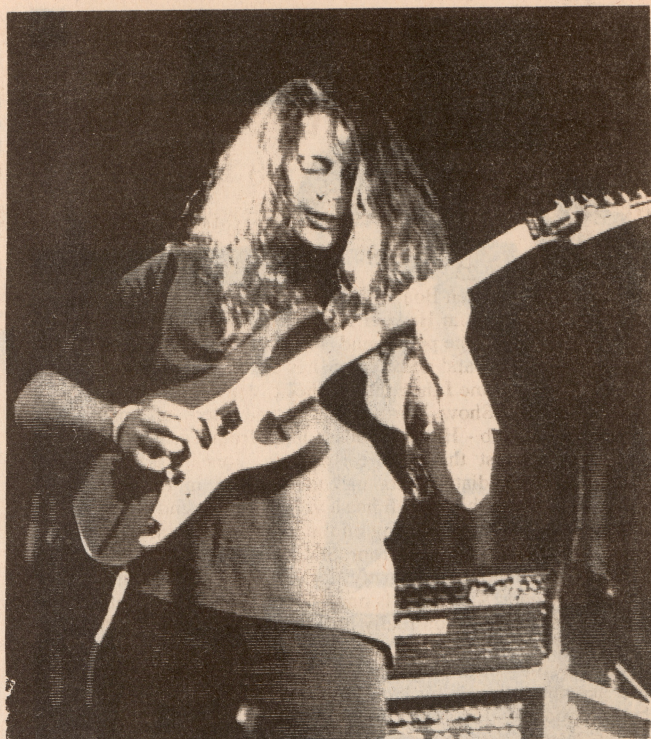


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[The following shows took place during the 1990 South By Southwest Music & Media Conference in Austin, Texas, at which I got to be a panelist on the "Alternative Regional Press" panel, drink a lot of beer, eat a lot of Mexican food, and see a lot of bands. If you ever get the chance - GO!]

Thursday, March 15

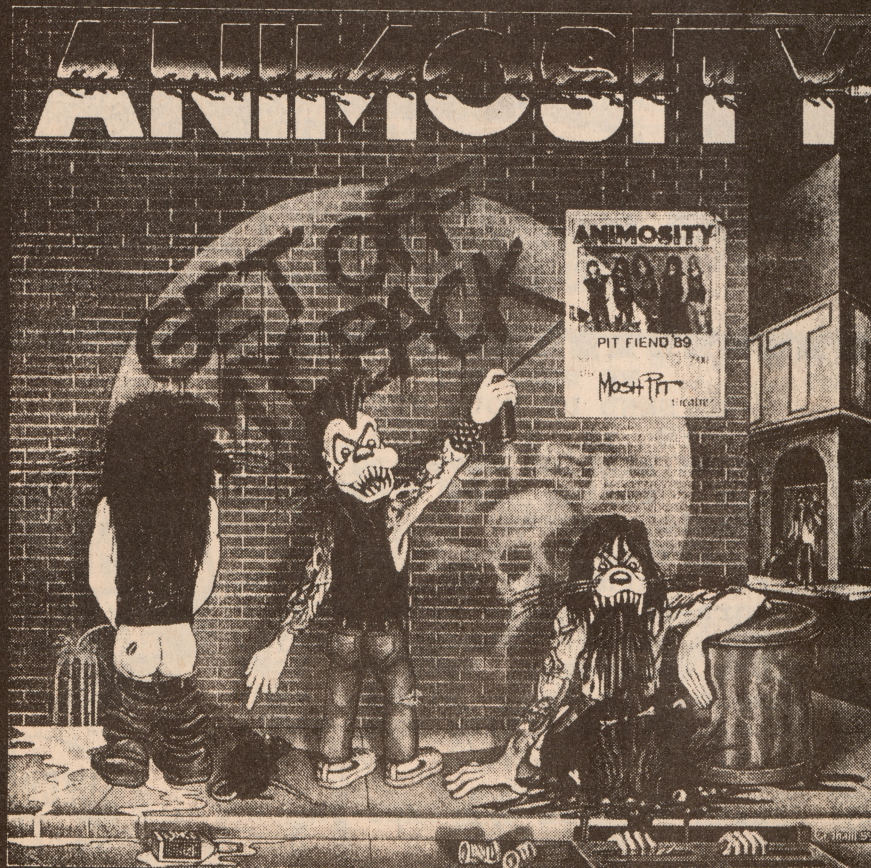
Austin not only has more rock clubs than Hoboken has gin mills, but some of the clubs there even have two separate stages. I started the night off at The Tunnel Club, which was featuring bands in a garage-like room inside and outside in a open-air courtyard. It was the outside gig that drew my attention, since the band - Austin's own Tyrantswing - is being managed by Laura Croteau, an ole pal of mine whose best remembered for running Austin's nifty punk/core label Rabid Cat. Turns out Tyrantswing sounds a whole lot more Seattle than Austin, with that big-bottomed post-Zep thud-rock thing going along with the mega-long hair. Before you lump these guys into the Soundgarden/Mudhoney pile, be advised the lead singer/guitarist looks a lot more like Sam Kinison than Jim Morrison and plays guitar a whole lot better than Kim Thayll, so who knows? Check out dem Tyrant shorts, too. A quick jaunt over a block or two and I'm at The Ritz, one of Austin's larger venues, for the big hardcore event of the weekend. I didn't stay for all of it but I got to see a few minutes of Johnny Monster & The Nightmares (retro-Cramps psychobilly with an Alice Cooper stage show, avoid at all costs), and a great set by The Skatenigs, who kinda reminded me of a cross between the Buttholes and Gwar. I stayed for about 10 minutes of the much-ballyhooed Agony Column but they just sounded loud and heavy without much else going on.



**TYRANTSWING -**

Photo by Jim Testa

**Thud-rock, Austin-style**



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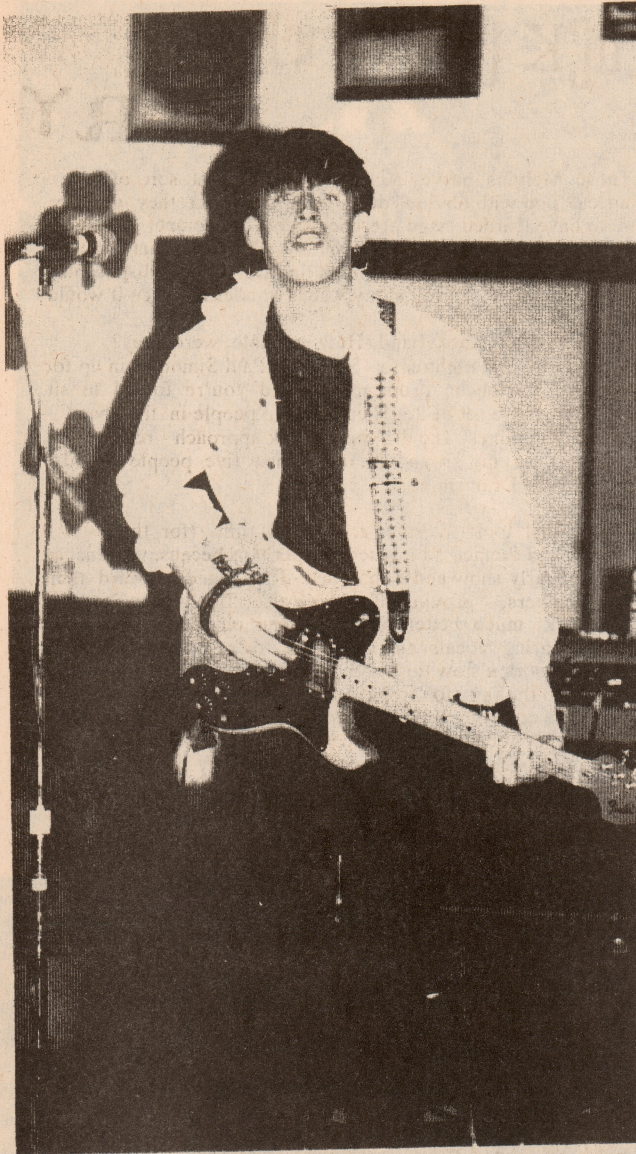
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**MATERIAL ISSUE**

Photo by Jim Testa

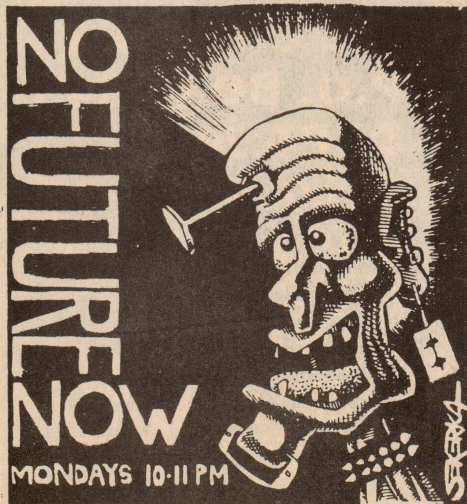
Friday, March 16

After shmoozing for a while at the party being thrown by the respective crews from Cleveland, D.C., Philly, and New Orleans (all there to hype their local scenes and promote some bands), I moseyed on over to the B-Tex Showbar, which turned out to be a hamburger joint with live music. I had come to see Chicago's Material Issue, who I figured would be playing to an empty room since nobody in Austin would know who they were. **WRONG.** Turns out I stumbled into one of the A&R hotspots of the conference - Epic, Slash, Rough Trade, Mute and a bunch more labels were there with their tongues hanging out and contracts dangling from their back pockets. The band was swell too - a psyched out power-pop trio with great moves and tons of cool songs. The next day everybody was saying they'd be **THE** band to get signed at SXSW this year. (A peculiar trait of SXSW - every year, some band comes for a showcase and walks away with a deal - Souled American, Poi Dog Pondering... Ever hear that happening at NMS or CMJ? Nah, me neither...)

From the B-Tex I hitched a ride with mega-cool promo dude Randy from Slash Records over to the Tunnel Club (the inside room this time) for The Windbreakers. I had to elbow my way past every ink-stained nerd from the sizable media corps at the conference to get up front (is this a critic's band or what?) but the 'breakers did themselves proud. Given the enormous gush job they got in JB #38, I'll move along. But if the Windbreakers come to your town, do yourself a favor and see them.

Just to give you an idea of what SXSW is like, I had a choice to end my evening with either Let's Active, the red-hot Mano Negra from France (who stayed at my hotel), Trip Shakespeare from Minneapolis, Exene Cervenka, the Dangtrippers, or the Original Sins. And where did I end up? At this club called Mercado Caribe (decorated like a Tijuana fruitstand) to see a pop band from Little Rock called 5th Cliff, highly touted by one of my co-panelists. Proving once again, never trust a rock critic. Although 5th Cliff describe themselves as a rock 'n roll band, they sound more like Depeche Mode (and you thought New Romantic was dead, huh?), with a very smooth teen-idol lead singer and pre-programmed Midi keybs. I guess they must like to dance in Little Rock.

## DIARY OF A ROCK CRITTER



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# ROCK CRITTER DIARY

Saturday, March 17

Headed over to the BIG place in town, Liberty Lunch, for the funk/rap extravaganza and had a damn good time, even though it was the only time during the conference I didn't meet a soul I knew. The first band was a local act called Retarded Elf who, much like the Warlock Pinchers, do a comedy/rap thing with costumes and props, dancers, and lots of flash. Still, the songs rocked and they had the crowd bouncing off the rafters; the band's two frontmen put the Beastie Boys to shame for pure outlandish energy & fun. SXSW made a noble attempt to bring rap to Texas with Nemesis and Vicious Beat Posse, but no one could get the turntables to work and both bands pretty much had to blow off their sets. Next up were Bouffant Jellyfish - write down this name, you'll be hearing from them - who do a funk/powermetal fusion thing that just blew the roof off the place (and it has a BIG roof). Again, you got the old Soundgarden hair/Zep thing going but with power like you wouldn't believe, and the funk stuff they do packs even more wallop 'cos it's a lot fresher than the same old 70's grungemetal rehash. I stuck around for a few minutes of The Unconscious from St. Louis, MO, who had a decent r&b/hard rock style and looked like the kind of band that doesn't have to worry about finding dates after the show. I wanted to see Bad Mutha Goose but they were still three bands away and I couldn't keep my eyes open, so I closed the book on another great Austin visit and got some sleep.

\*\*\*\*\*

Thursday, March 28

Those Melvins/Between Don & Nothingness/Big Wheel - CBGB

Perhaps in the spirit of Lenten repentance, CBGB decided tonight to give a gig to every band they've been blowing off since Christmas, adding two more onto what was already a 6-band bill. So when I arrived at 8:20 expecting to see Big Wheel, I was greeted instead by the last four songs from Those Melvins, a Connecticut pop combo I had caught once before under eerily similar circumstances, at the front end of an endless New Music Seminar showcase last July.

Those Melvins purvey a cheerful lightweight sort of whimsical pop with obvious debts to the dB's, but they actually seem to have learned stage presence since last summer, no small feat. Having lost a good deal of the dweebishness that plagued them before, the songs still sounded lightweight and disposable, but at least I wasn't staring at my watch wondering when it would be over.

Not so with the next band. How horrible were they? Imagine your worst nightmare - Sting and Paul Simon team up for an album of Caribbean prom music, and you're forced to sit through an entire set of it. There's seven people in this band - congas, keybs, saxes, the ol' kitchen sink approach - reaffirming my theory that any group with more than five people usually sucks. Pass the Dramamine.

Big Wheel took the stage around 10 p.m. (for their 8:30 set) and seemed a bit reserved, perhaps because it was an ostensibly early show and a short set. They leaned toward their slower numbers, proving, if nothing else, that Peter Searcy's lyrics work much better on stage than on paper. Between Searcy's searing vocals and Glenn Taylor's guitar leads, Big Wheel can work a slow tune with the same burning intensity that they bring to the fast, fun Rock stuff. Happily, they cranked it up and by set's end were their usual sweaty, sated selves, glowing with puppydog charm and those wholesome good looks which just about guarantee them a place to crash every night on tour. ("We just have all these girls come up to us and ask us if we need a place to stay, and we pick the prettiest one," explained tour mastermind Glenn Taylor. "We've only had to stay at a motel one or two nights since we started touring.") I guess the fact that Peter Searcy has one of the most amazing voices in rock today is just gravy. Pass the grits.



Photo by Jim Testa

**BOUFFANT JELLYFISH - Soundgarden Au Go Go**



# Late Arrivals

## FANZINES

### A NEW DIRECTION #3 - \$1.50

% Chris Krupa, 741 Confederation Dr, Thunder Bay Ont. P7E 3N6  
Canada  
Straightedge zine filled with interviews and reviews.

### ASSAULT WITH INTENT TO FREE #8 \$1.50

PO Box 1484, Oxford MS 38655  
Imagine if Suburban Voice or XXX were published in Mississippi instead of Boston and you get the idea...great photos, good meaty interviews, and lots of thought-provoking editorials. A really nice job and like it says on the cover, you won't believe this comes from Mississippi.

### CLOT #4 \$1.50

PO Box 33330, Northglenn CO 80233  
Tabloid newspaper monthly that covers the metal, thrash, and mosh scenes. #4 looks terrific, much improved layouts and photos and intvws with Faith No More and Sick Of It All show a widening scope for their tastes too. Cool.

### CONTAX ONE #5 - \$1.50

12 Harriett Lane E, Darien CT 06820  
Good mix of different hardcore bands, reviews, and some environmental awareness.

### GAINSAY #3 \$2

115 Candlewick #704, Kalamazoo MI 49001  
Laughing Hyenas and Jawbox are the two best known bands here, also showing editor Joel isn't afraid to mix up his hc with other alternative sounds. Photos, art and reviews too.

### GLOBOLINKS #1 \$1.50

PO Box 6387, Annapolis MD 21401-0387  
Poetry, cartoons & comix, and humor - an odd combination that makes for an original new zine.

### GOTHIC #1 \$1.50

13 Chippewa Trail, Browns Mills NJ 08015  
Not sure why this is called Gothic, except for some record reviews of Goth bands it's pretty varied - an intvw with a homeless advocate, PETA propaganda, and a young NJ hc band all share space.

### INWARD MONITOR #3 \$2

901 Mooresfield Rd, Saunderson RI 02874  
If you've been to a hc show at ABC No Rio, the editor of this zine has probably moshed his body into yours a few times. Besides being a very inventive dancer, Jon Reed also does interviews and reviews. This ish has Holy Rollers, Cringer, and lots of coverage of the ABC No Rio hc matinees and the people who put them on. Nice graphics and photos too.

### MOTHER OF DARKNESS, #1 (? try \$1.50)

Dancing Fish Press, 2-381 Roncesvalles Ave, Toronto Ont. Canada M6R 2M8  
An odd book in which each page contains one line of poetry, the poem dealing with sex somehow. Original and striking, but you can read the whole thing in 3 minutes. Then spend an hour thinking about what it means.

### SOLID FOUNDATION #1 \$1.50

% Pete Reilly, 20 Worths Mill La, Princeton NJ 08540  
Very good-looking first issue for this straightedge zine, lots of photos and the usual mix of interviews and reviews.

### TEEN PUNKS IN HEAT #3 \$2

Box 37, Prospect Hts, IL 60070  
More sexy stuff from Ben Weasel & Co. including photos, stories, and letters, and an interview with Carl Psycho Sin about his career as a porn actor.

## 7-INCH'S

### THE LOST

"The Lost EP," 4 songs  
777 Nagle Rd, Erie PA 16511

Hard, fast, and a tempered metal influence are the hallmark's of Erie, Pennsylvania's The Lost. Weird mix on this ep, the drums are twice as loud as the guitars. Lyrics have a definite collegiate/poetic style - allegories and metaphors soaked in stage sweat. Ok. Watch for a 12" soon.

### THE WRETCHED ONES

"Going Down The Bar"/"Troubled Within"  
Headache, 47 Myrtle Ave, Midland Park NJ 07432

A very cool record by these hoary scene veterans, pressed on what may be the first punk-rock 6-inch record out of the Garden State. Basic style is Dictators punk rock - raunchy, raucous, hard-drinking rock and roll. Go for the gusto.

### NIBLICK HENBANE

"Niblick Henbane" 4 song ep  
Headache

NJ/O! core, another bunch of guys who have been around the NJ punk scene forever and a day, with four full-throttle tunes. "Danny's Song" is the most skinhead-ish of the bunch, about a kid who gets beat up but lives to fight again, but "Tallahassee Lassie" shows their hearts (and roots) are in the right place after all.

### STICKS AND STONES

"Storm Coming" 4 song EP  
Skene, PO Box 4522, St Paul MN 55104

An epic, anthemic sound - the closest comparison might be vintage early Clash - and probably the only local "hc" band with keyboards, among other accomplishments. Great production, distinctive vocals, catchy tunes... only drawback is the guitar mix, which is a bit thin.

### DOG TIRED

"A Bone To Pick With The World" EP  
Skene

We picked these guys to be champs early on and they're certainly living up to all that potential. Great slash'n burn punk with acid-tongued vocals and searing guitars. Punk rock that works for a living. Check these guys out at your earliest opportunity and don't forget we told you so.

## RECORDS

### ANTIETAM

Burgoo, lp  
Triple X

There are quite a few reasons why I love watching Anti-etam play out - but listening to Tara Key warble like Michelle Shocked or play pretty folksy ballads don't exactly top the list. And if they were going to turn into some kind of cross between U2 and a slightly off-kilter Fleetwood Mac, why did they sign to a hardcore/metal label?

- Jim T.

### B.A.L.L.

BALL Four...Hardball, lp  
Shimmydisc

Like the bishop in Monty Python's sketch, my timing is not the best. A borrowed copy of Trouble Doll as all it took to make me realize that B.A.L.L. were a band to see at any cost. But alas! Fate dealt me the cruelest hand of all - the u-ground supergroup is no more and will be much lamented by rock critics and fans alike. Side one here (Hardball) is full, proper songs complete with lyrics and side two (B.A.L.L. Four) is just instrumental tracks. The cassette includes two chunks of liveage from their last-ever show in Holland. I can't decide which side is my favorite. "R.I.P" on the BALL Four side is my favorite because Kramer's bass rattles your teeth. Hardball, on the other hand, has the most cohesive writing the band's ever done. Jay "The Rummager" Spiegel's kitwork is the most perfect companion to Don Fleming's gitarosaurus on tunes (yes, tunes!) like "Timmy The Toad, Man" and "She's Always Driving." A stunning work to remember them by. In my eyes, the worst split since Lennon - McCartney.

- Jodi S.

### DIDJITS

Hornet Pinata, lp  
Touch & Go

One of those records you just keep playing over & over, as loud as you can, until somebody threatens to break both your legs unless you stop. So you play it one more time. Fuck. Basic Touch & Go post-hardcore punk spew, revved up on overdrive, with kinky vocals and way cool tunes. Just buy this, ok?

- Jim T.

### D.O.A.

Murder, lp  
Restless

Back again with another consistent lp, D.O.A. stick to their roots of hard punchy punk, well enforced by raunchy, powerful guitars, throbming rhythms and raw but melodic vocals. A nice selection of styles here, too - some punk, post punk, hardcore, and basic rock 'n roll too. To date, D.O.A. remains one of the few bands to stick to



their early techniques of cranking out pop punk, hard style. And while I don't know how much bigger they're going to get, this album certainly won't hurt them any. Still another good one.

- John L.

#### HOGAN'S HEROES

Hogan's Heroes, lp  
New Red Archives

I guess there's nothing wrong with sounding like recycled Black Flag - but a band that's been around 5 years should be capable of more.

- Jim T.

#### KRYST THE CONQUEROR

Deliver Us From Evil, 5-song CD  
PO Box 310, Vernon NJ 07462

There are several different ways to judge heavy metal, like (a) will it annoy your parents if you play it loud? This will. (b) will it annoy you? Not really. (c) will it change the world? Not likely. And finally, (d) how dumb are the lyrics? Very. Less thrashy than GWAR but with the same cosmic overlord lyrical sensibility, Kryst The Conqueror's debut would sound perfectly in place on MTV's Headbanger's Ball. In fact, the chunky riffs, thundering rhythm section, and mid-to-fast tempos sound almost exactly like the Headbanger's Ball theme music. So if you want to annoy your parents, bang your head, and/or conquer the universe, this is as good a place to start as any.

- Jim T.

#### NUDE SWIRL

Nude Swirl, lp  
More, 5 Hope Dr, Sayreville NJ 08872

Nude Swirl are one of those bands you've probably never heard of unless you spend a lot of your nights in New Brunswick. Imagine a cross between a young Husker Du and an even younger Replacements. It's not that Nude Swirl are all that young or even as derivative as I've made them sound, they've just got a socko guitar sound, very feisty vocals (and unlike those other two bands, great production on their debut lp), and they write memorable songs about stuff like cigarettes and girls. "What She Wants" was one of my favorite songs of 1989 when it appeared on their demo last year; now it's one of my favorite songs of 1990. Keep it up. And play someplace besides the Court Tavern every now and then, okay?

- Jim T.

#### POI DOG PONDERING

Wishing Like A Mountain & Thinking Like The Sea, lp  
CBS

Poi Dog Pondering is finally emerging from their native Hawaii to spread their hybrid music to parts of America they only dreamed of

reaching. Musical styles range from Tex Mex, Zydecoo, Caribbean, and folk, and in addition to the usual instruments, members play instruments like xylophones, accordions, fiddles, and even use tap dancing as a sound effect. Instead of coming off like Mellancamp or the Boudins, both of whom use the same sort of "down home" sound for the masses (and both of whom I cannot stomach), Poi Dog embodies a distinctive flair. Tight harmonies and various tempos blend with "New World" sounds to sustain a communal ambience throughout the album, keeping each track fresh. MTV is finally picking up on this band, so the world and adolescent punky funkster wannabes may begin to hear more about them. This record is fun, bright, and worth listening to.

- Debi R.

#### REVERB MOTHERFUCKERS

12 Swinging Signs Of The Zodiac, lp  
Rave

You've seen the classy ads that Rave Records runs in zines like MRR, Flipside, etc. You know, the ones that go "Fuck that weak shit. Eat Rave Records now!" Well, this record pretty much compliments that ad. As far as the really weird shit that the Reverb Mofos have done on their first lp and various compilations, well, it's back full-strength on this collage of distorted, noisy, psychedelic music, better known as New York Scum Rock. Only this time they have Wharton Tiers behind the boards and they've hooked up with a respectable Philly label. You're gonna hear a NY version of the Buttholes and it sound pretty good. I bet this goes over huge in England. The first 700 come on clear vinyl for the collector skum. The only thing that might prevent the Reverb Motherfuckers from getting a lot bigger is their name, which is a real downer... unless people finally learn to say "Fuck censorship."

- John L.

#### LOOK AT ALL THE CHILDREN NOW...

Compilation lp

Evacuate, Box 2176 Times Sq Sta, NYC 10108

This is all NY Hardcore but it's not much like anything you've heard before on Revelation or In-Effect. None of these bands are into that tricky stop/start stuff (none of these bands rehearse enough to learn that tricky stop/start stuff) and there aren't a lot of slow mosh parts. Which is fine, since the fans of these bands aren't into assault & battery as a danceform either. Mostly these bands are fast, angry, young, and sloppy, with slight variations - Bugout Society are funny, Citizen's Arrest have blinding energy, Product 19 is the catchiest of the lot, and MAS is sort of a Lower East Side supergroup. And none of the money you spend on this record will go to the Hare Krishnas. Reason enough to buy two or three.

- Jim T.

CROCODILE SHOP

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OF ANIMALS  
DIE IN THE  
FUR TRADE



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*slack.*

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